

# THE ILLUSTRATED LONDON NEWS

## SUMMER 1991



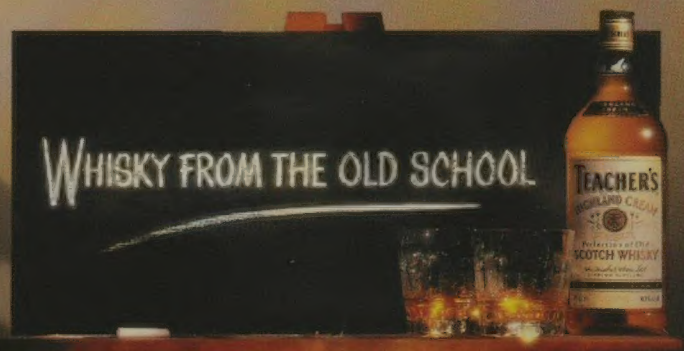


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COVER: Putney Church from a garden across the river, by Ula Paine.

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*ILN's* selective seasonal guide





## No great shakes.

The Passat's suspension is certainly designed to give you an easy ride.

Which is more than it gave our engineers. Comfort calls for a soft suspension. Sharp handling and sure roadholding, a taut suspension.

After grappling with the problem of tensions, pressures and stresses (their own as much

as the car's), they finally cracked it.

But not without a little outside help; courtesy of the CRAY X-MP/28 Supercomputer, perhaps the most advanced in the world.

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They demanded a separate subframe for the steering system.

Apparently, it all helps soak up road noise

and things that go thumpety-thump.

They even insisted on bigger wheels. More air to float on, or so we suppose.

They fussed. They fiddled. They fine-tuned. They practically drove us nuts.

But at the end of the day, we had to agree with them. You've never had it so cushy.

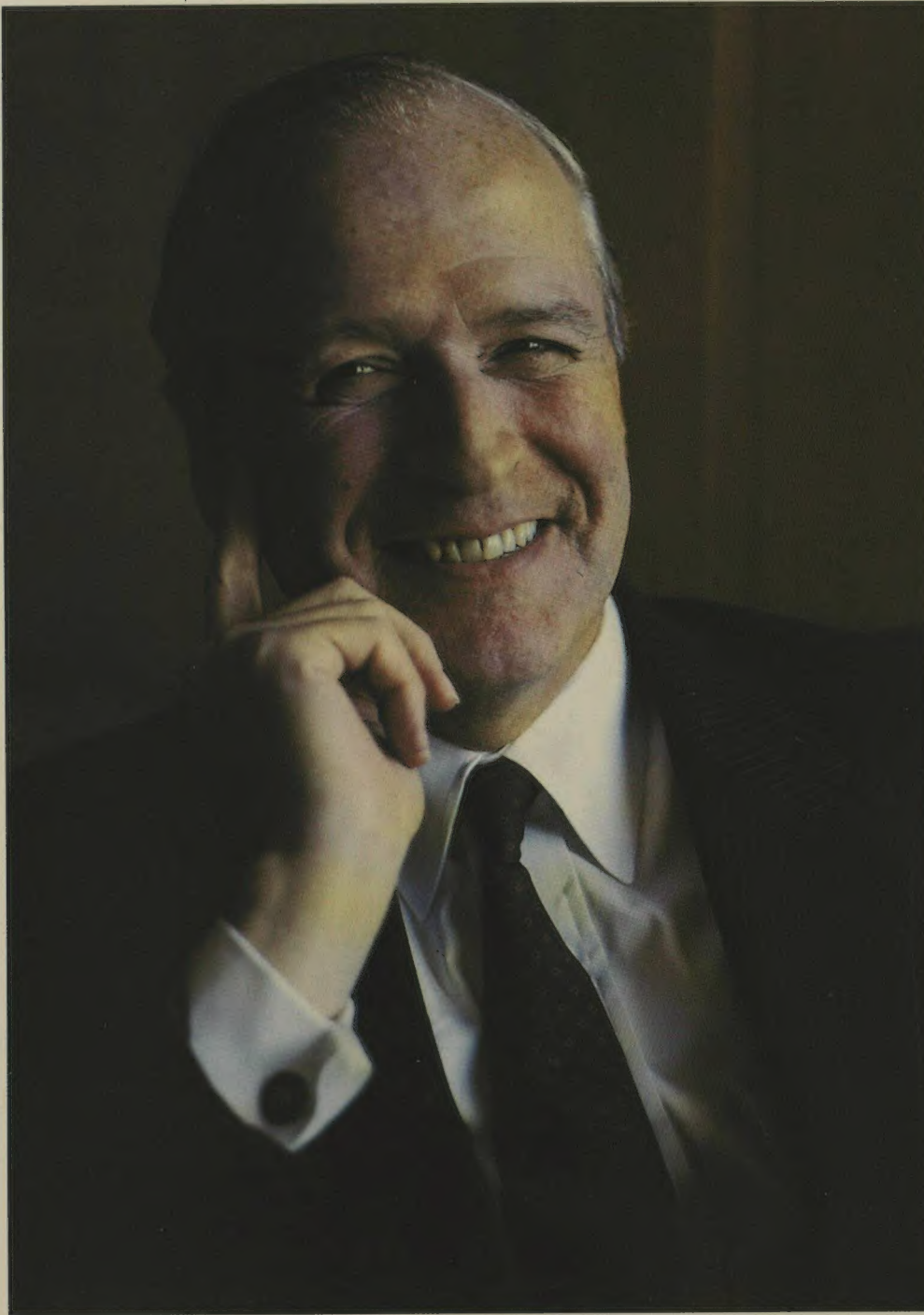
**Passat**





# NELSON'S COLUMN

## AMERICA'S NEW MAN IN LONDON



*Raymond Seitz, the new United States Ambassador to Britain, is the first professional diplomat to be appointed to the London post in more than 200 years.*

Londoners will be pleased to welcome back Raymond G. H. Seitz, the new American Ambassador. He has already had two spells in the US embassy here, most recently as Minister (the number two post) from 1984 to 1989, and has many friends in this country as well as having a sophisticated understanding of the odd way the British sometimes behave.

Mr Seitz is a professional diplomat, and that makes his appointment to London remarkable. It is the first time in 200 years that Britain has been sent a professional ambassador drawn from

the ranks of the State Department. Normally Presidents give this plum post to one of their wealthy political supporters, long-standing friends or fund-raisers, not always with triumphant results. When asked at his confirmation hearing in the Senate why he had been chosen to break this long tradition Mr Seitz said he did not question the President's judgment when Mr Bush telephoned him.

Though born (in 1940) in Honolulu, Mr Seitz is, like the President, an adoptive Texan. His father was an army officer, and as a child he led the

life of an "army brat" learning to accept, if not delight in, the disruption of home and friends that he was later to encounter in his chosen career. After many army schools he went to Yale, where he took a degree in history.

His first post in the foreign service was in Montreal, and from there he went to Africa, first Kenya and then Zaire. On his return to Washington in 1972 he worked in the State Department under Henry Kissinger before being sent to London as Political Officer. He then spent a further five years in the State Department before succeeding Edward Streater as Minister in London in 1984, when Charles Price was Ambassador.

Raymond Seitz proved a perfect foil for the expansive and gregarious Charlie Price, who developed a special relationship with Mrs Thatcher after sharing a cup of tea with her in a Brighton police station on that grim morning when the bomb exploded in the Grand Hotel during the Conservative party conference in 1984. Seitz's approach to both political and social activities is relaxed and low-key, reflective and serious. He liked to have small groups to Wychwood House in Kensington (the official residence of the American Minister), mingling politicians with writers, journalists and businessmen.

His ironic sense of humour and easy-going manners won him many British friends, as did the charm and vivacity of his wife Caroline, a tiny southerner with a passion for books and films. Both are dog-lovers, and one of the hardships they will experience on returning to Britain is the quarantine law, which means that they will be without the two family dogs (one of them a Labrador from Britain) for the next six months.

Another hardship may be financial. One of the reasons commonly given for Presidents appointing wealthy cronies to London is that they can afford to entertain in a style which the State Department cannot. Mr Seitz is not a rich man, so either the US government will have to increase the entertainment allowance or the partying in Winfield House (the Ambassador's official residence in Regent's Park) will be less elaborate and more informal than it has been under many incumbents.

That is the Seitz style. There can be no doubt that Winfield will be a happy, family place, just as Wychwood House was when Mr and Mrs Seitz lived there. They have the knack of making life agreeable and civilised, even if it has to be taken seriously.

FAITH CLARK

STEVE MCGURRY/MAGNUM







# NELSON'S COLUMN

## A MODERN GRINLING GIBBONS



*David Esterly with one of the wood carvings he recreated for the fire-damaged Hampton Court Palace.*

Among the craftsmen who have so successfully restored Hampton Court Palace in the five years since the fire wrecked Wren's state apartments was David Esterly, a tall moustached Californian. Esterly was listening to the BBC World Service on Easter Monday, 1986, when the news came through that some of the finest baroque wood carvings had been totally destroyed, or reduced to lumps of featureless charcoal. He left his workbench in upstate New York, where he had been carving grapes in the manner of Grinling Gibbons, to set down on paper his reaction to the disaster. The resultant article—part elegy for the lost carvings, part tribute to the 17th-century master who had transformed the English art of wood-carving—brought him to the attention of English Heritage, who were searching for specialist craftsmen able to repair the damage.

With the carvings of Gibbons, Esterly had written, oak had given way to limewood, and earth-bound solidity to feats of impossible lightness. Soaring compositions of fruit and foliage, tangles of leaves and flowers, garlands of nuts and berries had been artfully choreographed into balletic wood sculpture which seemed first to mirror

nature, then refine it. Now, he concluded gloomily, some of the best examples of the Gibbons technique had been destroyed, and where was the expertise to replace them?

English Heritage found part of the answer in this small New York workroom. Esterly was invited to Hampton Court and, having offered his specification for the repair work, was hired.

His passion for the work of Grinling Gibbons came suddenly. "I was walking down Piccadilly in 1973 with the woman who was later to become my wife when she grabbed my arm and steered me into St James's Church to see the carvings. It was a conversion experience," he says. "I had seen his carvings in a vague sort of way [Esterly was at the time a post-graduate student at Cambridge, where he was surrounded by some of Gibbons's finest work] but I found myself looking at them in St James's as if for the first time."

Initially he interpreted his enthusiasm as academic, and planned to write a book, but as time went by he realised he could not convey the Gibbons technique without understanding it at first hand. "So I bought a few chisels and some wood and had a go. I lost all interest in writing." There followed

lean years in a cottage in Sussex "living off nothing but spaghetti" while he perfected his skill. Self-taught to a high degree of proficiency, he is engagingly dismissive of his talent. "I'm not a fine artist, I'm not a sculptor. I'm a humble carver."

His work is now where Gibbons's was. He was given one of the hardest tasks at Hampton Court, the recreation of a carving that was all but annihilated in the fire. The left-hand foliage pendant which had hung above the west door of the King's Drawing Room bore the brunt of the flames, and only two tiny fragments of the original 7-foot drop survived—two limewood crocus heads no more than an inch and a half across. From these he had to carve a total replacement.

Fortunately an unnamed civil servant had had the foresight in 1939, when the war clouds began to gather, to take it upon himself to photograph for posterity all the Gibbons carving at Hampton Court. These photographs, which Esterly called his "life's blood", were pinned to his bench to enable him to check the size and configuration of the newly carved elements.

"We adopted a very conservative philosophy of restoration. Nothing which is not documented by photograph or clearly indicated by surviving features is replaced. Whereas restorers in the past speculated on some of the missing elements and snapped in a few flowers here and there, we took the view that if it was missing when we took it down it would stay missing when we put it back up."

The work brought to light some of the tricks of Gibbons's trade. When put on benches within an arm's reach the scale of the foliage compositions came as quite a shock. Tulips and rushes seemed implausibly large. That, notes Esterly, was part of Gibbons's art. "The first impression is that the flora is vastly over-modelled. That's because we are looking at it at close quarters. Remember that it was designed to be seen from 20 feet below and back. If it had been carved to life all the detail would have disappeared in a dense, unreadable thicket of vegetation. That's his genius."

Esterly has returned to his windowless workroom in America, content to remain simply the humble carver; though a book, and perhaps an exhibition, may yet materialise. Carving he describes as "an honourable profession where cheating shows and virtue is its own reward", but it is also one which gives the anonymous carver "a little power over the grave".

TREVOR BARNES



# THE RAF RISES TO THE CHALLENGE



Over 70,000 RAF men and women died for our country during the 2nd World War. Many thousands more were left disabled and yet others have fallen on hard times in the ensuing years. Since 1945, too, the RAF has incurred casualties. In their peace-preserving role, Royal Air Force air and ground crews have shown themselves ready to meet whatever challenge is made to our values and, when required, prepared to sacrifice everything on our behalf.

From 1919, the Fund has been helping past and present RAF members of all ranks, their widows and children. In 1990, it expended over £7.75 million in making some 13000 awards.

Where does the money go? To help families maintain a semblance of the life they had before, by providing housing and funds to overcome financial difficulties, by looking after the infirm in our rest homes and in many other ways. Please help with a donation now or remember the Fund in your Will by completing the coupon below.

## WILL YOU RISE TO THE CHALLENGE, TOO?



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Benevolent Fund  
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London W1N 4AR.  
Tel: 071-580 8343. Ext. 257.



Charity Reg. No. 207327

Or in Scotland: 20 Queen Street, Edinburgh EH2 1JX.  
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*Champagne Ruinart –  
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*Ruinart. The oldest House of Champagne,  
established in 1729.*



# WINDOW ON THE WORLD

## FEBRUARY 13

Hundreds of Iraqi civilians were killed when American aircraft bombed a bunker in Baghdad which had been used both as a military control centre and as an air raid shelter.

## FEBRUARY 14

Clare Short, the Labour Party spokeswoman on social security, was forced to resign after refusing to accept Neil Kinnock's request to cease making public statements about the Gulf war.

John A. McCone, director of the CIA 1961-65, died aged 89.

## FEBRUARY 15

Carlos Torres y Torres Lara was appointed Prime Minister in Peru following the resignation of Juan Carlos Hurtado Miller and the entire Cabinet after a dispute over economic policy.

## FEBRUARY 18

One man was killed and 43 injured when an IRA bomb exploded in Victoria station during the morning rush hour. Several hours earlier another bomb had exploded in the roof of Paddington station, but no one was hurt. All mainline stations in London were closed for some hours after the second explosion.

Fulke Walwyn, the National Hunt racehorse trainer, died aged 80.

## FEBRUARY 20

Dame Shirley Porter, leader of Westminster Council for eight years, announced that she would not seek re-election when her term expired in April.

## FEBRUARY 21

The Soviet Union and Iraq agreed an eight-point peace plan to end war in the Gulf. This was rejected by the allies, who insisted that Iraq begin withdrawing from Kuwait before there was a ceasefire.

Dame Margot Fonteyn, prima ballerina assoluta, died in Panama, aged 71.

## FEBRUARY 22

Iraqi forces set light to more than 150 oil wells in Kuwait and

destroyed some refineries and gas-oil separation plants.

Eric Hosking, the photographer and ornithologist, died aged 81.

## FEBRUARY 23

Army generals in Thailand overthrew the civilian government, set up military control and promised to try to restore parliamentary government in six months.

## FEBRUARY 24

Allied forces launched a massive land attack designed to evict Iraqi forces from Kuwait. They met little resistance, suffered few casualties and took many thousands of prisoners, most of whom surrendered at the first opportunity. By the following day allied troops had occupied parts of southern Iraq, and Baghdad radio reported that President Saddam Hussein had ordered his troops to pull out of Kuwait.

## FEBRUARY 25

The six Warsaw Pact countries—Bulgaria, Czechoslovakia, Hungary, Poland, Rumania and the Soviet Union—agreed to dismantle all the Pact's military institutions by March 31.

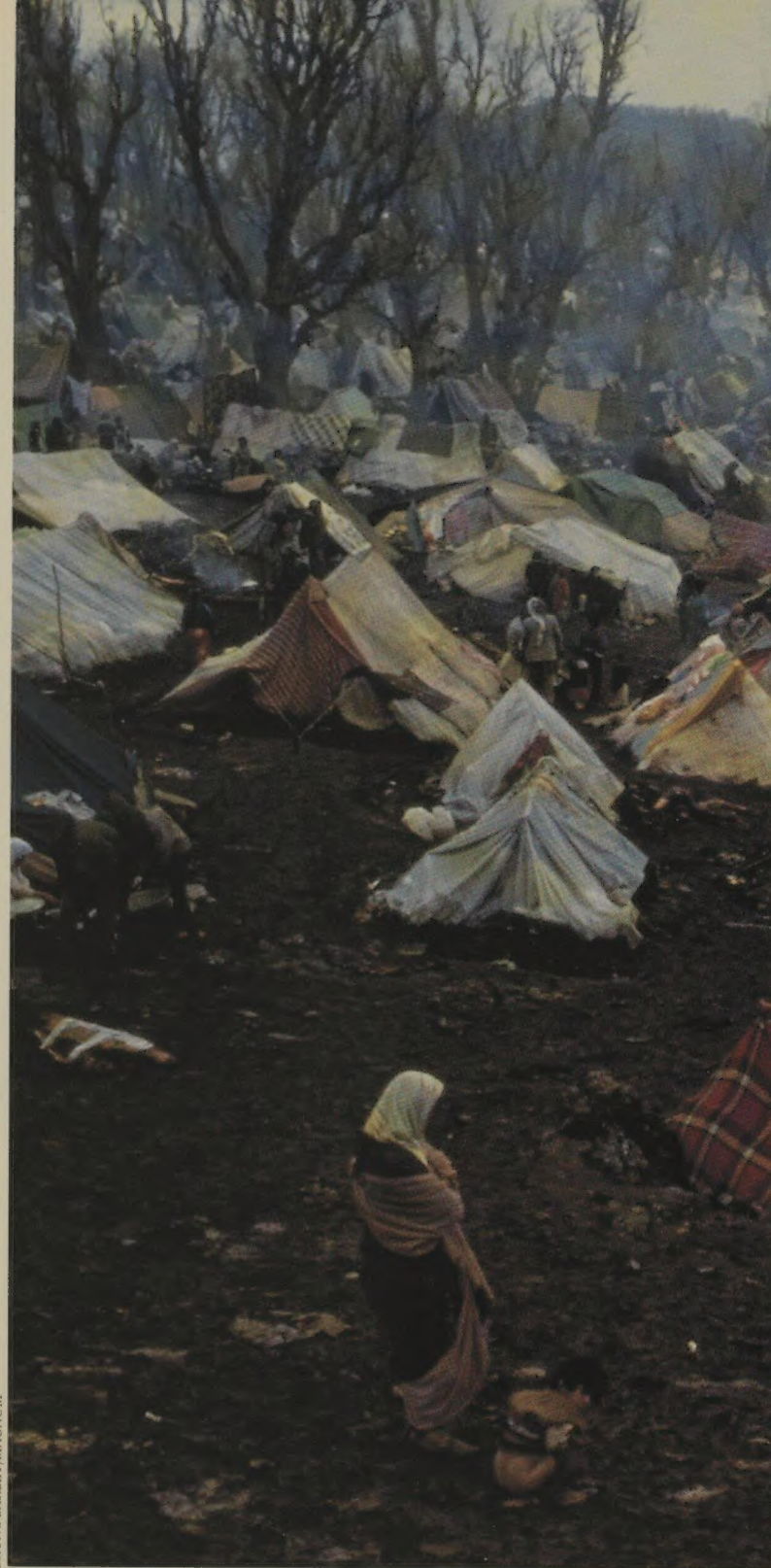
A £36 million programme to end the practice of slopping out in UK prisons was announced by the Government as a first response to the publication of the report by Lord Justice Woolf into the 1990 prison riots, which were largely attributed to poor conditions.

## FEBRUARY 26

An American reporter working for CBS, Bob McKeown, preceded allied troops into Kuwait City to find the Iraqis gone and the capital in the hands of resistance fighters.

## FEBRUARY 28

Fighting stopped on all battlefields of Iraq and Kuwait and a ceasefire came formally into effect at midnight GMT. Iraq agreed to a meeting of military leaders to discuss the formal ending of the war and on March 3 they met at an air force base in occupied Iraq to agree basic details following the acceptance by Iraq of the UN Security Council's conditions for a permanent ceasefire.



BRUNO BARBEY/MAGNUM

The House of Lords allowed an appeal by Lord Palumbo against an Appeal Court decision that prevented him replacing eight listed buildings opposite the Mansion House with a new building designed by James Stirling.

## MARCH 3

Shi'ites in Basra and elsewhere in the south of Iraq revolted against the rule of Saddam Hussein. Other parts of the country, particularly Kurdish areas in the north, later joined in separate uprisings which were put down with increasing savagery.

Lord Penney, who made the first British atom bomb, died aged 81.

## MARCH 5

Sir Kit McMahon, chairman and chief executive of the Midland Bank, resigned following the announcement that the bank was to cut its dividend. He was to be replaced by Sir Peter Walter, the former chairman of British Petroleum.

## MARCH 6

The Prime Minister of India, Chandra Shekhar, resigned after four months in office and follow-



ing a two-day boycott of Parliament by the Congress Party. On March 13 Parliament was dissolved and an election called for late May.

## MARCH 7

The Liberal-Democrats won the by-election in the Ribble Valley with a majority of 4,601 over the Conservative candidate. This represented a swing of 24.7 per cent against the Conservatives, who held the seat at the general election with a majority of 19,528.

The Speaker of the House of

Commons, Bernard Weatherill, announced that he would not be standing at the next general election.

## MARCH 8

The International Leisure Group, Britain's second biggest travel company, collapsed, with liabilities of £480 million. The company, together with four related businesses, was placed in administration in the High Court.

## MARCH 11

John Major visited Bonn, and in

his first speech abroad as Prime Minister promised closer British co-operation in integrating the EC, though he warned that the pace should not be rushed.

The Government announced plans to privatise London's buses, abolishing London Transport's role as a bus operator and allowing other bus companies to operate their own services on all suitable routes.

Sir Joseph Lockwood, chairman of ICI from 1954 to 1974, died aged 86.

*Kurds rebelling against President Saddam's rule in Iraq were fiercely attacked by government troops, forcing them to take refuge in the northern mountains.*

## MARCH 13

Ten people were killed and 25 injured in a vehicle pile-up on the M4 motorway, near Swindon.

Lord Kaberry, former vice-chairman of the Conservative Party, died aged 83.

## MARCH 14

The Court of Appeal quashed the





TOM STODDARD/KATZ

murder convictions of the Birmingham Six, releasing them from prison after 15 years and seven months. The Court found that they had been convicted on unsatisfactory forensic evidence. The Home Secretary set up a royal commission to review the criminal justice system.

The Emir of Kuwait returned to his country after an exile of seven months in Saudi Arabia.

Margery Sharp, the novelist, died aged 86.

**MARCH 15**  
President Borisav Jović of Yugoslavia resigned, declaring that the country was disintegrating.

**MARCH 16**  
England beat France at Twickenham by 21 points to 19 to clinch the Rugby Union grand slam.

Lord Cromer, former Governor of the Bank of England and British ambassador to the US, died aged 72.

**MARCH 17**  
Voters in the Soviet Union went to the polls in the country's first referendum to record their view on the preservation of the Union. Estimated figures presented to the Soviet Parliament two days later showed that about two-thirds of those voting wanted to retain the Union.

**MARCH 19**  
Presenting his first Budget as

Chancellor of the Exchequer, Norman Lamont raised VAT from 15 to 17.5 per cent to finance a cut in poll tax of £140 a head. He also announced a £700 million package to help business survive the recession.

**MARCH 20**  
The US Air Force shot down an Iraqi fighter near Takrit, saying that it was flying in violation of the ceasefire.

**MARCH 21**  
The Government announced the ending of the poll tax. Secretary of State for the Environment Michael Heseltine told the House of Commons that the public had not been persuaded that the community charge was fair. It was to be replaced by a tax based on two elements: the value of a property and the number of people living in it.

**MARCH 24**  
Police in South Africa shot dead 11 supporters of the African National Congress and injured many others when they broke up a political rally in a township near Johannesburg.

Banks in Kuwait opened for the first time since they were closed by Iraqi troops in December.

**MARCH 25**  
Ulster Unionist leaders agreed to take part in formal discussions on the future of Northern Ireland with nationalists and representatives of the Irish government.

Derek Hatton, former leader of Liverpool City Council, was charged on three counts of conspiracy to defraud ratepayers. He denied the charges and was released on bail.

The film *Dances with Wolves* won seven Oscars, including the best picture award. The Oscar for the best actor went to Jeremy Irons for *Reversal of Fortune*, and for best actress to Kathy Bates.

Eileen Joyce, the pianist, died aged 78.

**MARCH 27**  
President Gorbachev banned a planned demonstration in support of the president of the Russian federation, Boris Yeltsin. The rally, attended by many thousands, took place nonetheless on March 28, and passed off peacefully.

The Queen stripped Sir Jack Lyons of his knighthood after receiving papers in the Guinness case, at which he was convicted of theft and false accounting.

**MARCH 28**  
Two teenage Roman Catholic girls, Eileen Duffy, aged 19, and Katrina Rennie, aged 16, were shot dead by the Ulster Volunteer Force at a mobile grocery shop in Craigavon, Co Armagh. A man in the van also died. The killings were said to have been carried out by the Protestant Action Group in reprisal for an IRA attempt to kill a policeman's widow.

**MARCH 29**  
Giulio Andreotti resigned as Prime Minister of Italy following the Socialist Party's refusal to accept a reshuffle of the ruling five-party coalition. On April 11 he formed a new coalition.

**MARCH 30**  
Government forces in Iraq launched widespread attacks on Kurdish rebels, using helicopters to gun down convoys of civilians fleeing from Kirkūk and other northern cities towards the Turkish and Iranian borders. It was reported that many thousands had been killed as refugees tried to escape into the snow-covered mountains. On April 3 Turkey and Iran closed their borders, saying they could not cope with the hundreds of thousands of refugees massing along the frontiers. They later relented and began letting some of them in, though they were unable to supply the food and other help needed.

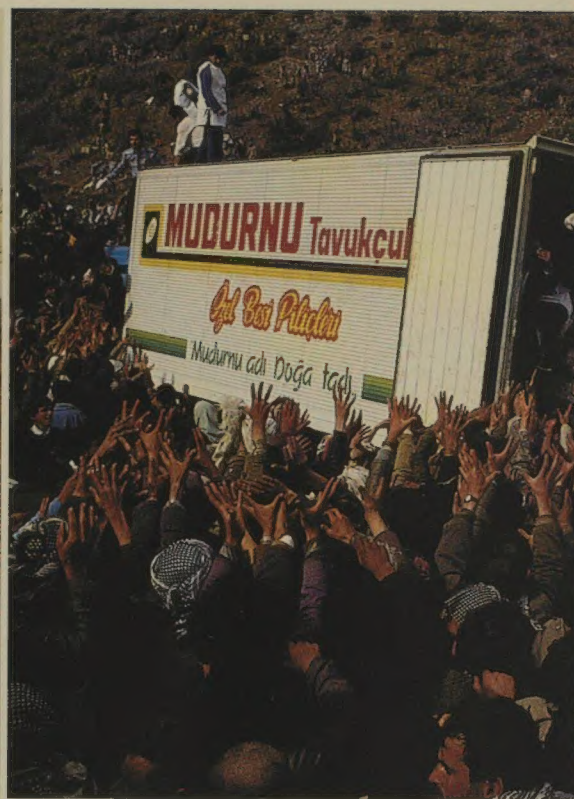
Oxford beat Cambridge by 4½ lengths in the 137th Boat Race.

**APRIL 1**  
Martha Graham, the dancer and choreographer, died aged 96.

**APRIL 2**  
Roger Cooper, the British businessman held in prison in Iran for five years without trial on spying charges, returned home after sudden release.

**APRIL 3**  
The UN Security Council

ROGER HUTCHINGS/KATZ



approved a resolution calling on Iraq to destroy weapons of mass destruction and pay reparations for the invasion of Kuwait. On April 18 Iraq revealed to the UN that it still had 52 Scud missiles, 30 of which had chemical warheads, and large stockpiles of Sarin and Tabun nerve agents and mustard gas.

Graham Greene, the novelist, died in Switzerland aged 86.

**APRIL 4**  
Labour retained Neath in a parliamentary by-election, though its majority dropped to 9,830 from more than 20,000 recorded in the last general election.

Children taken into care on suspicion that they had been victims of ritual abuse were returned to their parents in Orkney after five weeks of enforced separation. Sheriff David Kelbie ruled that the proceedings had been "fundamentally flawed". A judicial inquiry was ordered.

**APRIL 5**  
Two British aircraft carrying emergency supplies for Kurdish refugees landed in Ankara as Britain, France, the United States and other members of the Gulf war coalition organised immediate relief involving flights over Iraq. The dropping of food by parachute began on April 7.

Viscount De L'Isle, VC, former Governor-General of Australia, died aged 81.



CHIPPIERES/GAMMA

**APRIL 6**  
*Seagram*, 12-1 ridden by Nigel Hawke, won the Grand National from *Garrison Savannah*, 7-1 (Mark Pitman), and *Auntie Dot*, 50-1 (Mark Dwyer).

**APRIL 7**  
The Department of the Environment rejected an appeal for more public funds to help stave off closure of the London Zoo.

**APRIL 8**  
European Community leaders at a meeting in Luxembourg approved Prime Minister John Major's plan for the creation, under UN auspices, of a "safe haven" for Kurdish refugees in northern Iraq. On April 15 the UN revealed that it had been granted access to Iraqi territory to relieve starving refugees.

**APRIL 9**  
Foreign Secretary Douglas Hurd returned to London after failing to negotiate agreement with China on the construction of a new airport for Hong Kong.

**APRIL 14**  
Twenty van Gogh paintings, stolen from the van Gogh Museum in Amsterdam, were recovered from an abandoned car in the city less than an hour after the robbery. Three of the paintings were damaged.

**APRIL 16**  
President Bush announced that troops from the US, Britain and France would set up protective

zones in northern Iraq to ease the provision of aid to Kurdish refugees, and warned Iraq not to interfere. On the following day US troops moved into Iraq to survey sites for refugee centres.

Sir David Lean, British film director, died aged 83.

**APRIL 18**  
The seasonally adjusted level of unemployment in Britain rose to 2,092,700 in March.

**APRIL 19**  
Dr George Carey was enthroned as the 103rd Archbishop of Canterbury.

**APRIL 21**  
German Chancellor Helmut Kohl's Christian Democrat Party was defeated in an election in his home state of the Rhineland Palatinate, losing control of the state parliament to the opposition Social Democrats.

**APRIL 22**  
Soviet Prime Minister Valentin Pavlov put forward a package of severe economic measures, which included curbs on industrial picketing, strikes and political rallies, in response to the country's growing economic crisis.

The Prince of Wales, delivering the annual Shakespeare birthday lecture at Stratford-upon-Avon, said that professional educators were denying British youth its cultural heritage and failing to instil basic and essential skills.

*Death from starvation and disease became commonplace among the refugees, and demand for the small amount of food that was being distributed in the early days often led to fighting. On April 17 American troops moved into northern Iraq to survey sites for new refugee centres and, with the British and French, to set up safe havens for the Kurds.*

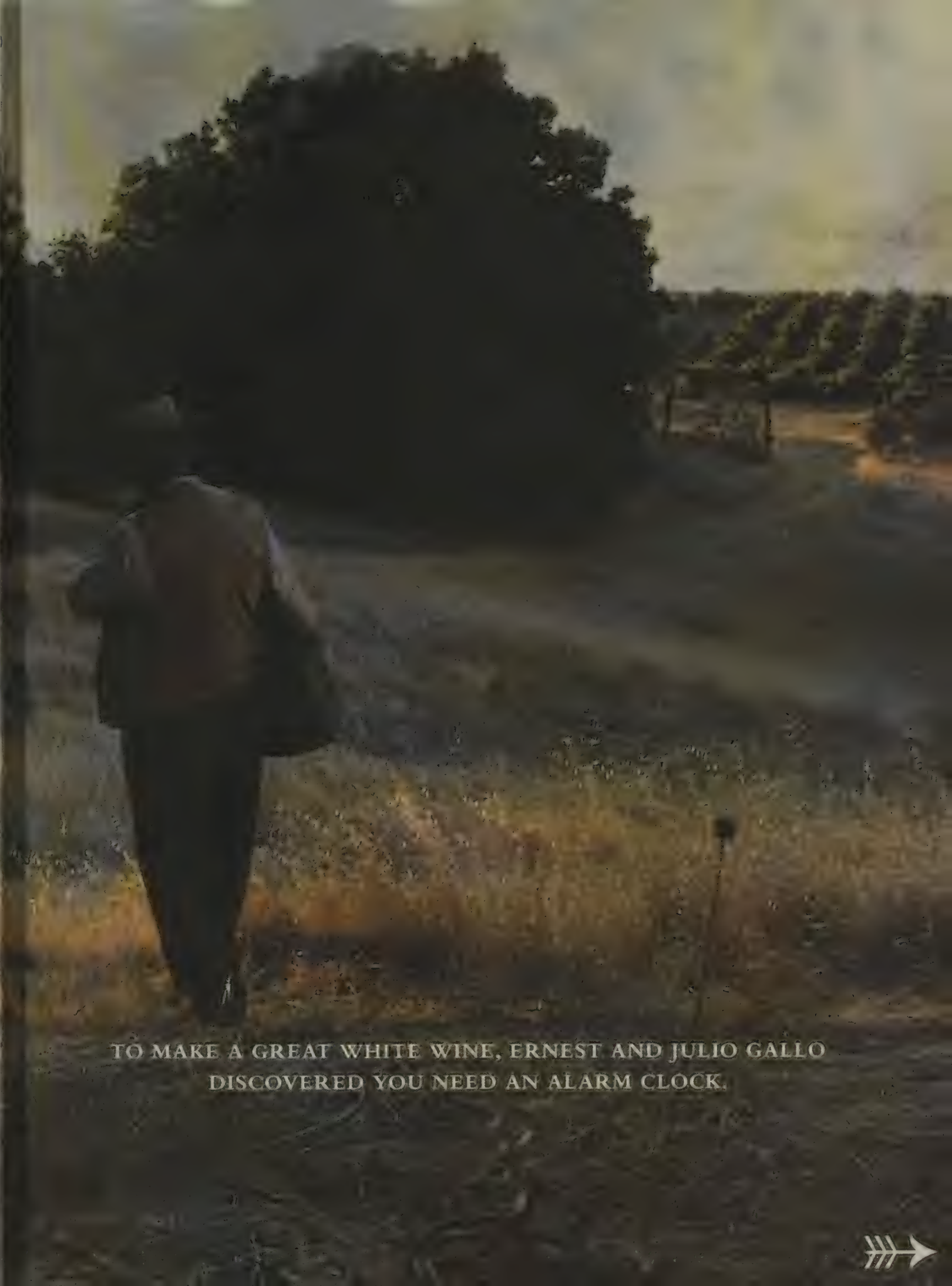
**APRIL 23**  
Michael Heseltine, Secretary of State for the Environment, confirmed to the House of Commons the abolition of the poll tax and its substitution by a council tax, based on the capital value of houses and flats divided into seven nationally-set bands, with a discount of 25 per cent for people living alone. It would come into operation in 1993.

**APRIL 24**  
President Gorbachev survived an attempt to reduce his power by splitting the posts of president and general secretary, and announced an agreement with Boris Yeltsin for a new Union treaty which would allow rebellious republics to pursue their plans for independence.

Manchester was chosen as Britain's candidate for holding the Olympic Games in 2000.

**APRIL 25**  
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# JAMS TODAY MORE JAMS TOMORROW

Travelling in London is invariably a trial and often a nightmare. The majority (75 per cent) of commuters use British Rail and the Underground, but crowded, late, dirty and unreliable services have pushed more people into cars, causing chaos on the roads. Lyn Owen highlights the problems and reports on some of the solutions, such as new river crossings, Tube line extensions, tram networks and monorails.

When the motor car first appeared in London it was described by *The Illustrated London News* as "a great institution for ladies of pluck without the vital force to propel a bicycle". The driver of the first car to come to the capital, a Benz, was promptly apprehended by constables for contravention of the Red Flag Act of 1865. Today he or she is more likely to be had up for contravening red lines or other parking restrictions, but will continue to need pluck to make progress against some 2,700,000 other vehicles that force their way into London each day. And that progress will not be much faster then it was 100 years ago, before the motor car came to town.

London was, and largely remains, a city built for the horse, and extended along the railway and underground routes which preceded the car. Gradually all three modes of transport have become overburdened to the point of paralysis, and sometimes beyond the limit of human tolerance, as every commuter knows. A recent conference in London was warned by Carlo Ripa Di Meana, European Commissioner, that London will grind to a halt unless cars are strictly controlled.

When IRA bombs closed London's central railway stations it took some commuters, forced to use their cars, eight hours to work their way through congested traffic and escape from west London. Many abandoned their cars in frustration, which simply added to the clog or gridlock—a traffic jam that feeds on itself so much that cars ultimately cannot move in any direction.

The gridlock which occurred on that day was not unique. According to Edmund King of the "Movement for London" campaign, similar immobility

was brought about on the same western approaches last summer by nothing more dramatic than two unco-ordinated sets of roadworks. King believes that London must expect gridlocks at least two or three times a year.

Traffic speeds in London average 10.6 mph, which is 4 mph slower than the speed limit of the horse-bus era a century ago and slower than any capital but Lima, Paris and New York. At bottlenecks and at peak travelling times speeds are even slower. Bus schedules assume a speed of 2.9 to 3.7 mph across Waterloo Bridge and other congested spots, so it is often quicker to walk. As a result Londoners have tended to abandon the double-deckers: only 8 per cent of commuters still rely on buses.

Scotland Yard says jams are caused partly by obstructive parking, partly by the increasing number of roadworks required to patch up the capital's ancient and fragile road surfaces and under-the-road services, but mainly by the sheer volume of traffic. The decline in London's population and employment that set in during the 1960s has been stopped. Recent developments, like Docklands, brought in 12 per cent more people to their areas, and 65,000 more jobs. There has been an explosion of car ownership—cars registered in London increased from 1,880,000 in 1979 to 2,329,000 in 1989—and the slowness, discomfort and, above all, the unreliability of public transport have encouraged people to use them. One million more cars venture in and out of London daily than came 20 years ago. Though their drivers represent only 14 per cent of all commuters, average car occupancy is 1.2 people, so they take up a lot of travelling space.

In addition to commuters, tourists and business travellers have flocked to London. Passengers and freight using

Heathrow and Gatwick have greatly increased, and the roads to the airports are the most congested of all. The M25 orbital motorway offered London some relief from the burden of continental juggernauts, but it was filled to capacity almost as soon as it was opened.

The most potent statistic for London's drivers is that it takes them 27 per cent longer to complete their journey than it did 10 years ago. Penalties for stopping are fierce. Although it is estimated that 149 out of every 150 parking offences go unpunished, you run the risk of having the vehicle towed away if it is wrongly parked (a £101 penalty plus a journey to the car pound), or clamped (a £64 penalty and a long wait for the man with the key to unlock), or varying fines. On the proposed new Red Routes the penalty for stopping will be £150 and an endorsement of your licence.

"It is as if no one any longer considers that the whole point of getting into a mode of transport at all is to stop somewhere, arrive somewhere," comments

LONDON COMMUTERS  
CAN NOW EXPECT  
GRIDLOCKS TO OCCUR  
ABOUT TWO OR  
THREE DAYS A YEAR.

John Roberts of TEST (the Transport and Environmental Studies group). "What's considered is always the speed of the journey, not its point."

The traders and residents of Archway, Highgate and Islington speak from recent experience. They were selected for the Red Route pilot scheme and, having been living with an unstoppable flow of traffic since January, claim with vehemence that it is ruining their area, their lives and their businesses. Pedestrians find the Red Route impossible to cross

(one was severely injured on its first day). The community has been divided. Delivery vans can no longer deliver. Friends cannot stop and neither can casual customers. Shopkeepers along the route say they are losing 50 per cent of their trade. Many face bankruptcy.

Extreme traffic-controlling measures, of which more are promised, do not seem to resolve the problem, and often provoke unforeseen ills. London has no realistic way of coping with universal ownership and use of private cars. At the time of the Buchanan Report in 1963 it was worked out that if all the shoppers, workers and residents of Tottenham Court Road used cars the road would have to be a 10-lane motorway. The same would probably apply to Oxford Street, Knightsbridge and all the other busy commercial streets in London. John Adams, of University College London, recently emphasised the absurdity by stating that on present projections of the number of new cars in the next couple of decades, a 257-lane motorway stretching





from London to Edinburgh would be needed just to park them.

The sad thing is that the sophisticated Londoner, who has long known that cars are not much use in a city ("Rise up, men of Fulham," enjoined a pamphlet of 1908, "your birthright is being taken from you by the reckless motorist"), has seen his or her options gradually decreasing by the erosion of other forms of transport. A recent survey by Lex Services recorded that some 20 per cent of those using cars for daily travel in London would consider switching to other means of transport if they were as convenient and reliable. The difficulty is that the infrastructure on which these alternatives are based—the overground and the underground railways—has been allowed to deteriorate.

The annual reports of British Rail and London Underground reveal steep declines in government funding (revenue and capital grants together) between 1984 and 1989 until emergency funding was introduced following the fire at King's Cross station in 1987. Both services had been instructed to wean themselves off public subsidy and work by stages towards profitability. Any new scheme must be able to provide an 8 per cent return on investment if it is to win Department of Transport approval. In the rest of Europe subsidies of three or four times the British level are common.

The profit-demanding orders came when much of London's rolling stock, track and equipment was overdue for renewal. Staff reductions and other economies, strikes, equipment breakdowns and emergency repair programmes combined to bring both railway services at times to the brink of collapse.

This coincided with a dramatic increase in the number of people travelling on the Underground: usage rose by 65 per cent during the 80s, inspired by the 1981 GLC fares-reduction scheme and road congestion. Unfortunately the Underground was able to increase capacity by only 11 per cent to meet the growth in demand. Other difficulties have besieged it and British Rail.

Earlier this year the powdery snow caught Network SouthEast unawares: one set of commuters took an entire day to complete a journey that usually lasts half an hour. Others, packed in rush-hour standing conditions, were injured, and two were killed, when a train crashed into the buffers at Cannon Street. A month later 4,000 Underground users became embroiled in a scenario more often seen in disaster movies. An abandoned briefcase on a train led to a bomb scare, and when smoke was seen coming from the same train, the current was switched off, trap-

ping three other trains between Bethnal Green and Liverpool Street. Some travellers were trapped underground for six hours in rising heat and lessening oxygen, while others made a perilous journey in the dark through tunnels to the nearest station, in close proximity to the rail some feared might become live.

These were exceptional incidents but even on "normal" days commuters find themselves plagued by problems. Network SouthEast, for example, has for the last six years been unable to run all the trains it has scheduled, but is proud that 90 per cent of those that do run arrive no more than five minutes late. Of those trains running, 35 per cent are full or over-full and 23 per cent are extremely overcrowded, carrying up to 50 per cent more passengers than they were designed for. The "lateness averages" of services conceal more extreme delays: Kent commuters, for example, are accustomed to being left stranded, to contemplate hand-written notices proclaiming "No trains until further notice."

Commuters have been resigned, at least until the Cannon Street crash, to overcrowding. But they are anguished by scheduled trains not appearing. A baroque instance was that of commuting *Daily Mail* journalist Malcolm Stuart, whose incensed feelings, when his train had once again failed to show after 20 minutes, led to his appearing in the dock. He had seized a seemingly unresponsive railwayman and had written EXPLANATION in large black letters on his white shirt. No fewer than 60 commuters will shortly be appearing the other side of the dock when they sue Network South-East for "ruining their lives". Lateness carries a high toll, in marriages and jobs.

London Underground may still be the swiftest, most efficient way around London, according to users, but it has failed to respond to demand. At least 25 stations become critically congested at times, while only 92 per cent of services are running, and only 86 per cent of these arrive on time.

London Underground's Northern Line has long been known as the "Misery Line", but recently the Victoria Line has been matching its notoriety. The track

ONE MILLION MORE  
CARS VENTURE  
INTO LONDON EACH  
DAY THAN CAME  
TWENTY YEARS AGO.



RICHARD WAITE

has reportedly been flattening train wheels, and while this problem is being put right services are interrupted.

Commuters on both lines complain of arbitrarily being told to get off a train, find another one or leave the Tube altogether, depending on whether staff shortages, repairs, strike action, rolling stock defects, or fire or security scares are the problem. Stations are frequently closed. The fire brigade is often in attendance. Since the King's Cross fire no smoke alert has been neglected, and it is not uncommon for fire engines to be called out five times a week to the same station. But the most common complaints concern the lifts, which go out of service or trap people, and the escalators.

Up to 46 per cent of London escalators are out of action at any one time, London Underground concedes. Sometimes the consequences are serious, as in the case of the Highgate pensioner who had a heart attack and died after climbing the stairs.

"Our station is very busy," said a Brixtonian commuter, "with people arriving

by bus from as far away as Streatham. But there's only one fixed walkway and one escalator working. At rush-hour people are pushing and shoving desperately to get inside the station, and can't because the escalator's so congested. They have to bar people coming in to prevent a stampede, because sometimes people fall. In the meantime people arriving down below haven't room to get off. The platforms get jam-packed, and they have to close the station, stop people entering and prevent trains from stopping there.

"The other frustration is the delays. You can sit in a train for 20 minutes and then be told it's not going anywhere. Then, when you finally get moving, it is only to stop in a tunnel. Sometimes the lights go out, and it gets quite scary. The longest I've been stuck in a tunnel is 50 minutes. But 20 minutes is not uncommon. You can rely on being stuck in the tunnel daily for at least 10 minutes."

Across London, at Holloway Road, Finsbury Park, and Highbury & Isl-

*The Dartford Bridge will supplement the capital's few downstream river crossings.*

ington, the stories are the same. "You'll stop. They tell everyone to get out, and the entire rush-hour pack pushes out, stumbling over each other, out of the train. Then they say 'No, it's all right, it's going to King's Cross', and everyone rushes back on, and it's already sweaty and pushy and frightening and claustrophobic. You stay stuck there, pushed up against each other for 10 minutes or more, and the train doesn't go anywhere. Then you hear 'Everybody change—there's a fire in the tunnel', and there's a desperate rush as everyone stampedes for the opposite line. But then they tell you you can't get anywhere that way either... the whole station is being evacuated. Everyone is trying to grind through the gate at once, a long train of people trying to crash the barrier. It's so crowded you can't breathe, and there are people pushing behind you. You get afraid it will be like Hillsborough. It's not just now and

again that things like this happen. Each day something goes wrong in the Tube.

"One time, on the Circle, I remember the doors of the carriage opened the wrong side when we arrived at Edgware Road. People had been leaning against them. It was only luck that the train wasn't super-crowded that day, that nobody got pushed out. As it was, the driver had to come down the train checking that nobody had fallen. He looked dreadfully tired. But I've been on trains where the doors on my carriage haven't opened at all. You feel so helpless and trapped in this sort of thing on the Tube—you can't do anything."

Reforming London's intensively-used road and rail system is not going to be easy. Unlike other European capitals and, indeed, other British cities, London has no transport planning authority of its own to integrate public transport with road systems and town planning.

Power over road and rail has been divided, historically, between British Rail, London Transport, the Department of Transport, the police, and the 32 London boroughs, with the Department of the Environment becoming involved in areas like pollution.

With the abolition of the Greater London Council and moves towards bus service deregulation and railway privatisation, the system has grown even more uncontrollable. London Buses and its subcontractors are, theoretically, independent of London Transport, as is London Underground and the Docklands Light Railway. Independently developed railway lines, like the new express line to Heathrow, which is intended to compete directly with London Underground, will make it difficult for London Transport—the nearest thing London has to a supreme transport authority—to act as an independent arbiter. It has a similarly uncomfortable dual role with buses.

But competition is not the only obstacle to rationalising London's transport systems. All new road and rail development in London has to proceed over someone's home and land, and resistance is invariably ferocious to plans for new motorways, railways or tunnels in any London back yard. Britain's thorough system of inquiry into such developments is undoubtedly a much-needed protection, but it is very long-winded. It can take several decades to decide matters which in France, for example, can be resolved in three months. In Britain it can take 30 years for a plan to reach fruition.

Even plans already under way are now uncertain. Both British Rail and London Underground have seen expansion schemes put at risk by the collapse of



# LONDON'S RAILWAY EXTENSIONS



the property market. The level of funds they expected to acquire from selling assets, and from incorporating flats and offices into new Underground and rail developments and stations, is unlikely to be reached, throwing all forward finance schemes into doubt.

With roads the position is clearer: they remain under the direct control and financing of the Department of Transport. But they, too, must pass through borough and private land. Community groups have a venerable record in preventing the obliteration of London by spaghetti-junction development of the sort that has blighted some British towns. Often, these groups have offered opposition without alternative solutions, so

it has been hard for creative transport reforms to flourish.

However, two broad strategies to get London moving have been put forward. The first, espoused by the road lobby, including "Movement for London", is a system of radial motorways to speed traffic through and into London. The second, supported by boroughs of all political colourings, the police and organisations like Capital Campaign, TEST and Transport 2000, is the control of cars by all feasible means; intensive improvement and expansion of public transport, especially rail and underground; traffic-

calming measures (including humps in the road to slow traffic down); bus-priority systems; pedestrian and quiet residential areas; even, where practicable, park-and-ride schemes.

At first the Department of Transport backed the road lobby view. Assessment studies were commissioned, at a cost of £8 million, to work out where new motorways and road-widening schemes should go. But last year a combination of financial and environmental considerations and public protest halted the motorway scheme—apart from limited road expansion such as the relief of bottlenecks on the South Circular Road.

What has emerged instead is a compromise—a Red Route scheme based on the *axes rouges* of France, which will require little or no investment in concrete. The scheme proposes the establishment of some 350 kilometres of clearways with red lines and prohibitive fines for stopping, except in demarcated loading bays, along radial lines—generally existing trunk roads—into the heart of London. Whether they will become a reality is still in some doubt.

The Department of Transport is monitoring the operation of the Red Route pilot scheme, but so far only the Borough of Wandsworth has decided to go ahead with its slice of Red Route.

Other government measures have met with more approval. These include moves towards more investment for the railways, together with legislation for three new lines; priority measures for buses, and computerised control to divert cars away from traffic jams. The £2.3 billion-a-year tax-relief subsidy for company cars is likely to be reduced.

*The Jubilee Line and Docklands Light Railway will connect at Canary Wharf.*





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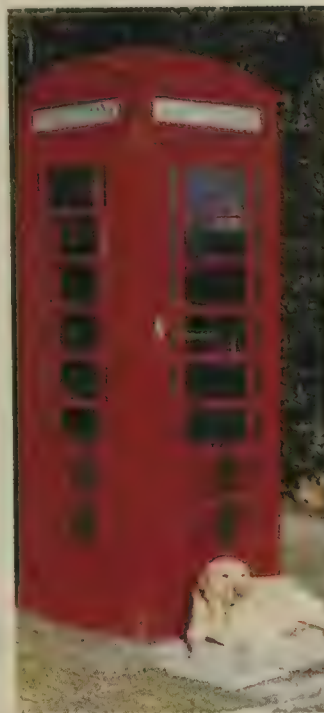
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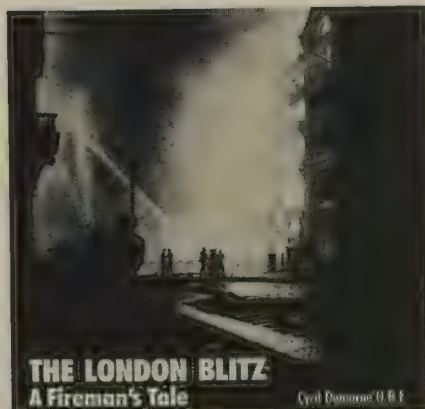


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# LONDON'S PROPOSED RED ROUTES



## THE WAY AHEAD

*If funding proceeds smoothly—the EC is offering a total of £16 billion in transport infrastructure grants—and subject to Government approval, the following radical programme for London can be anticipated:*

- No motorway system but a strictly policed 350-kilometre Red Route network with £150 fines for stopping except in prescribed loading areas, plus a licence-endorsement penalty.
- An extensive new road scheme for Docklands. Three major projects will end its isolation from south and central London: the Limehouse link, connecting the Isle of Dogs with The Highway, going under Limehouse Basin; Dartford Crossing; and Blackwall Bridge.
- Extensions of the Docklands Light Railway—to Bank, opening in July; to Beckton, under construction; and to Lewisham, which is awaiting parliamentary approval.
- Jubilee Line to be extended from Green Park to Stratford via Westminster, Waterloo and Canary Wharf. The route was approved by a Commons select committee in May, and the new line is scheduled to open in 1996.
- A Heathrow Airport-Paddington express rail link, co-developed by airports' operator BAA and British Rail.
- An east-west CrossRail link from Paddington to Liverpool Street, which may involve tunnelling under Oxford Street. The tunnel will begin near Bethnal Green and emerge at Royal Oak, west of Paddington. Stations at Bond Street, Tottenham Court Road and

Farringdon are envisaged and one at Holborn remains an option. Altogether the scheme will link nine lines. Funding questions still need to be resolved, but the scheme is to be submitted to Parliament in November.

- Removing the rail bottleneck at the western approach to London Bridge station by widening the viaduct over Borough Market to four tracks, to allow increased frequency of north-south Thameslink services.
- A Chelsea to Hackney line (awaiting Department of Transport approval).
- More midi- and minibuses (whether or not bus deregulation and privatisation go ahead). These have proved more flexible and speedy in traffic and can offer a more frequent service, with less pollution, vibration and noise (due to lighter axle-loads) than traditional buses. They are popular with customers but less so with householders on the new routes. There will also be new measures for all buses, including instant priority provided electronically when they reach traffic lights.
- Traffic-calming measures are to be increased, including "sleeping policeman" humps in residential areas, approximately 1,000 kilometres of cycle lane, and pedestrianisations—possibly including Trafalgar Square, Piccadilly and Whitehall.
- Beacons on roads, to be tried out first in the Oxford Street area, which relay computerised signals from and to vehicles, to count them and to pass messages all over London to divert other cars from traffic jams.

*What London is less likely to see immediately is:*

- **Road-pricing.** No system has yet been found which avoids inordinate queues and discrimination against the poor, or too great a reduction of individual liberty by the electronic monitoring by police of all vehicles. The alternative system of paper discs is vulnerable to forgery and corruption, as has occurred with disabled drivers' stickers.
- **"Travel Degeneration".** Long-term policies to assist and encourage people to live within walking distance of their work and daily needs, requiring public transport perhaps only once weekly. This would necessitate more strategic planning and less uninhibited free enterprise than is presently thought desirable.
- **Any radical new approach to mass transit.** Croydon and Haringey on the outskirts of London are planning light rail/tramway systems like those in Germany where trams run on rails laid in roads in town centres and, at higher speeds, on separate tracks outside them. Croydon's proposed Tramlink network would include the British Rail line to Wimbledon and a completely new route to New Addington. These schemes are still tentative, and limitations on road space may make their extension difficult in other areas of London. Elevated railways and monorails can be built without undermining extant buildings and do not occupy much land. Monorails are silent, swift and non-polluting but are expensive to build and visually intrusive. Nevertheless, above the Finchley, Walworth, Uxbridge and Commercial Roads they might be the answer to the congestion below □





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**T**he traveller who makes his way to Norwich is greeted on the outskirts by signs announcing that he has arrived in "a fine city" (the quotation comes from George Borrow). He is likely to think it had better be, for if he is coming from the rest of England, or what we in Norwich call "abroad", this fine city has never really been an easy place to reach.

The A11 from London is still, famously, one of Britain's great non-roads. It has enjoyed some local improvements (the M11, for instance), but it begins to expire once you reach the racehorses and the racecourses of Newmarket, with 50 miles more to go. British Rail electrified their line in 1987, but "electrifying" is hardly the right word for what ensued. BR makes it plain that it does not care to risk its better trains to the strange rural hinterland beyond Ipswich, despite the fact that so large a part of the nation's culture, intelligence, commercial wisdom and financial energy lies up there. The best way in is to fly.

No wonder, then, that Norwich is a city that has always felt itself just a little apart. The map of England confirms this. If East Anglia resembles a vast pregnant wheel of land hooping out into the inclement North Sea, then Norwich is obviously the hub of that wheel: the one great city of the eastern plain. But the hub itself lies just a little off-centre rather more to the north and the east, a touch closer to the Zuider Zee and Siberia, than might be expected.

Yes, Norwich is a very fine city, but it takes first travel and then a little time to discover just what there is to it. Voyagers coming this way from the Midlands and the North who route themselves via the drains and fens of Lincolnshire often suppose they have almost reached it once they have rounded the Wash and passed through King's Lynn (if pass through Lynn anyone can). They are wrong. There is nearly another hour's journey over the subtle undulations of Norfolk, which we locals call hills, before the fine city reveals itself, discreetly set in its river-fed bowl, the high, cathedral spire, England's second tallest, prodding up from its marshland site by the Wensum, the prison and the barracks looking down from the Mousehold ridge.

A brasher city would undoubtedly have moved, but not Norwich. It has always quietly relished its distance and its difference, and in its townscape and its people there is still a great instinct for secrecy. It is here because here is the best place to be, with plenty of rich, rolling, well-watered, pleasantly underpopulated agricultural space all round it, two fine coasts not far away, one to the

# NORWICH DOES DIFFERENT

Malcolm Bradbury settled in Norwich 25 years ago and is now just about accepted as a local citizen. Its geography and non-conformist tradition keep it a little apart, he reports here, but it is nevertheless very much a city to live in.

PHOTOGRAPHS BY RICHARD P. DEEY-SMITH



north, another to the east, period manor houses and great landowners tilling the estates and water almost everywhere.

Norwich stands up proud because there was a time when it was England's second-largest city, wealthy and populous, radical and nonconformist, an ecclesiastical centre, famous for wool and worsted weaving, trade and export, merchant and business life. It was a city tied to Europe, a place where the Strangers came, the Huguenot families who have long flavoured its life. It boasted four great friaries, the cathedral, the guildhall and the Norman castle, once a prison of considerable exterior grandeur and now a museum where some of the best work of the Norwich School of painters is on display. Even when its great medieval age was over, it thrived vigorously as a trading capital and cultivated ideas and the arts with passion.

The one kind of second city Norwich never wished to be was Chicago. So, when the Industrial Revolution came, and the wool trade on which so much wealth had depended moved on to chase the fast streams and power looms of the North, it accepted, with a certain amount of political turbulence but a good deal more East Anglian stoicism, its period of relative eclipse. While brash northern cities rushed for steam-power

and foundries, mills and factories, and a massive influx of rootless population, Norwich did no such thing. It did different, as they say here, and stood a little aside, knowing that the fad for industrialisation would pass—as indeed it has.

The truth was that Norfolk had already been through its own revolution a century earlier: the Agricultural Revolution, the great transformation of farming and food brought about by Thomas Coke of Holkham and "Turnip" Townshend in the 18th century. So it felt fully in order in going its own sweet way in the 19th. It maintained its strong non-conformity in religion, evident still in Norwich-over-the-Water, where a variety of early sectarian chapels, like the wonderful Octagon Chapel, still stand. Its Quaker heritage was large and committed to the great Quaker virtues: reform, philanthropy and chocolate.

The Norwich burgesses, when not engaged in some occasional local corruption, were men of reforming virtue. They were inclined to support both the American and then the French revolutions, perhaps remembering that it was from East Anglia that much American settlement came. Radicalism had always belonged in Norfolk. After all, there had been Kett's Rebellion, a particularly nasty local event that still stirs regional pride.

Yet, though the 19th century saw agricultural revolt and Chartist agitation, nothing jolted the city savagely into the industrial 19th century, or for that matter into the 20th. Population grew, but not in the shock-city way of the big industrial conurbations of the Midlands and North. Only gradually did Norwich breach the great medieval circuit of its city walls and spread its brick, building and business into the suburban hamlets outside.

There is a fine Victorian Norwich, but it remains in proportion. The railway came to the city only slowly (a tradition that British Rail appears determined to maintain). Victorian entrepreneurs rose, but it took time for a new economy—based on banking and insurance, brewing and printing, chocolate and mustard, footwear and clothing, chemicals and electro-motors—to develop and imprint its warehouses and factories along the riverbanks. The tradition of patronage and high artistic achievement continued. Even so, the waning of the city, the decline of its own past status, did cause some severe dents to local pride. As one of several local heroines of the time, Harriet Martineau (others include Amelia Opie and Anna Sewell, from the Quaker intelligentsia), complained sadly, "Its bombazine manufacture has gone to Yorkshire, and its literary fame to the four winds."

It was not as bad as all that and today the rewards are plain. Missing a great expansion, Norwich remained a city in which to live as well as work, and a place of many historical layers. The town plan and the pattern of the streets and buildings show that its development in time and scale has been somewhat different from that of most other provincial metropolises. Here Georgian architecture seemed to last a good deal longer than the Georges themselves managed to do, while the Victorians did not forget the rural and agricultural heritage as they planned the odd inner courts and infolded yards of the town. Today medieval, Elizabethan, Georgian, Victorian, Art Nouveau and modern mesh in unusual combinations and strange compromises. Two cathedrals stand in competition: the plain-speaking, glorious Norman one, down in the Norwich dip by the river, and the great Gothic Catholic one, donated by the 15th Duke of Norfolk and built between 1884 and 1910 on a ridge just beyond the old gate of St Giles, on the elevated, stark site of the old county prison.

Like other cities, Norwich has suffered some disastrous dismantling, part of it as a result of bombing during the cathedral-city raids of the Second World War, but part due to the zeal of its own citizenry.



*One of the City Hall's heraldic lions, above, frames part of Norwich's flint-encrusted, medieval guildhall. Right, the Catholic cathedral church of St John the Baptist, gift of the Duke of Norfolk. Preceding pages, the Anglican cathedral towers above Pull's Ferry.*



The great city wall with its 12 notable gates, which might have given Norwich a York-like grandeur, fell or was pulled down in the 18th century. Its fragments lie sadly beside the line of the inner ring road, another harsh scar across the landscape. A Victorian sanitary purge almost eliminated the fine medieval street of Elm Hill, but instead it was preserved, and survives, cobbled and elegant, to delight the tourists. Many attractive buildings at the top of the bright-stalled Market Place had to make way for the monumental City Hall, a building in the spirit of Scandinavian purism that was largely completed in 1938 and sits to good effect between the medieval guildhall and the great Perpendicular church of St Peter Mancroft.

So, fortunate survival and a sturdy tradition of civic pride have kept the Norwich of today a fine city, scarred in places, but pleasant in size, at about 120,000 population, with a big hinterland, urban in character, definitely much of a piece. It is a city on an ideal scale, retaining most of its old shape and a great deal of its proportion as well as its long-term picturesqueness. Norwich, as any car driver attempting to circumnavigate its extraordinary one-way pattern will find, is built in concentric circles, which follow the curve of its rivers,

its walls and its central castle mound. The circles are not quite perfect, which is why William White in his local gazetteer could explain that the place is laid out in the happy shape of a cornucopia—a perfect image for a city based on a background of agricultural plenty.

Entering Norwich, you are led via the circles from the foundations of a new outer by-pass through a ring of 1980s town houses, curiously built in the country, then on through a rich supply of 30s council housing, increasingly being sold to private buyers, until you reach the Victorian and then the Georgian inner suburbs, which are fine. The elegant historical unpeeling continues, albeit with a rough patch as you pass some decayed industrial growth beside the once-busy River Wensum, until you reach the city's central and medieval core. Here are the great flint churches, a testament to the wealth in wool: one, they say, for each Sunday in the year, though some are now redundant and others are scout huts, health clubs, arts-centres, even a very good puppet theatre. Here, too, are the multiplicity of pubs, a testament to the flow of trade: one, they say, for each night of the year, though some of these have become music venues, night-clubs and bistros with menus in French.

Travellers come to know Norwich

slowly; I did so myself. I arrived in the city some 25 years ago, as a candidate for a post at the then-new university. Norwich and Cambridge have always rivalled each other as the East Anglian capital, and ever since the 14th century the Norvicensians have known that a scholastic something was missing. How could a city with such a lively musical, legal, medical and artistic life not have a university? Yet it was not until the Robbins expansion of the 1960s that the moment came. Norwich put its case robustly. Its citizens, in heroic self-abnegation, even sacrificed a local golf course in the Yare valley to provide the greenfield site the planners demanded. In April 1960 the case was won, Frank Thistlethwaite was appointed vice-chancellor, and a founding appeal was started to which the region contributed richly. In 1963 construction of the university began and a very Norfolk motto was adopted for the crest. "Du Diferent", it said, as Norfolk always has.

It was in response to that summons that in 1965 I beat the moths from my interview suit and travelled on the rattling train from Birmingham, through the fens, for my first sight of Norwich. I had been invited to apply for a lectureship and start up an American Studies programme in the new institution. I





walked from the station up Prince of Wales Road, a fine curve of elegant Georgian town houses that evidently turned with little difficulty into Indian restaurants, and to the Royal Hotel, then the ideal bed for the night. Today it serves as offices for Anglia Television; its parking problems are insuperable.

Checking in my luggage, and checking out the crowds in the lobby for possible rival candidates, I went to my room to see from its window the spire of the cathedral, the symbol of the fine city and of its biggest employer, the Norwich Union Insurance Group). I walked out, wandered through the disturbingly named but charming Tombland, and through the Erpingham Gate into the cathedral close. It is one of the largest of its kind in a sizeable city, a massive segment of quiet in the heart of Norwich, a great network of medieval and Georgian pink-washed houses and greens. It was and is much lived in by solicitors and consultants, who always know a desirable residence when they see one. I went past the sports grounds of Norwich School down to the River Wensum, and Pull's Ferry, the old watergate for shipments of stone and fodder to the cathedral and its once-great monastery.

The hand-rowed ferry still plied then; alas, no more. This was Cotman and

Constable painting country. It was not like Hull, where I had taught previously, nor like Birmingham, where I was now lecturer in English. Birmingham was the second city in the 60s mode, devoted to factories, foundries, high-rise modernism, underpasses, rotundas, an endless crash of panel-beating, international commerce and congresses. But the Norwich around me was strangely quiet, except for the sound of choristers in the great white wonder of the cathedral, and the squawking of the boys of Norwich School as they mangled each other at rugby. Nothing banged, roared, boomed, hooted or smelled, except for the violent wildlife on the river. In fact the whole place was so pleasant I wondered if it was possible to live in it and hold on to modern existence at all.

As it happened, modernity was already growing busy in Norwich, somnolent and timeless though it appeared at first glimpse. Walking over Eye Bridge, where they once kept the ducking stool, towards the other part of Norwich, Norwich-over-the-Water, I found myself in the splendid medieval Magdalen Street, at this time newly famous because it had won a Civic Trust prize for street renovation. Alas, its much-photographed street scene had just been broken into to provide an extraordinary

red-tiled shopping precinct called Anglia Square. Behind it was rising the decidedly unattractive new tower of Her Majesty's Stationery Office, which had just been very suitably relocated in this city of newspapers and fine printing. Indeed, HMSO and the University of East Anglia were the two chief signs of a late-modern change that was about to reshape the city. I took the bus the next day to the new university, two miles out at Earlham. New universities all started, for decency's sake, in old manor houses. UEA was no exception. Its administrative offices were in Earlham Hall, the 17th-century home of the Gurney family, one of the great philanthropic Quaker families of the region. They had created Gurney's Bank, which turned into Barclays, and Gurneys had been patrons of George Borrow, John Sell Cotman, and the museums and libraries of the city.

But modernity was round the corner. Behind the hall, on the escarpment of the River Yare, Sir Denys Lasdun was pouring concrete, as only he does. A great white bastide of ziggurats, student residences for the future, was rising, and behind that a massively long teaching wall of a building, one of the longest in Europe. It was a trial run for the National Theatre, a local Babylon set in





reed-filled waterland, as if Le Corbusier had chosen to redesign the Mill on the Floss. It made a notable spectacle— notable enough for Sir Kenneth Clark to close his television series, *Civilisation*, with a long, lingering shot of it. Whether he regarded it as an apex of civilisation or the end of it, no one was quite sure, and they still are not.

The same mixed feelings are often voiced by the university's students, who usually divide their preference between Lasdun's massive modernism and the contrasting high-tech addition of Sir Norman Foster's gleaming Sainsbury Centre, an extraordinary white-shelled hangar, with a ship-prowed basement addition. This is a classic expression of modern personal patronage, a gift by Sir Robert and Lady Sainsbury of both a building and the major art and object collection it contains. It stands as a superb addition to Norwich's admirable museum heritage. I now prefer Foster's light and joy to Lasdun's cement solemnity. When I arrived at the university that day Lasdun's buildings were still in the pouring and Foster's a distant dream. New universities were dreamland then, and the whole concept excited me, as it still does. I took the job I was offered there, and was immediately put into a prefabricated office on the edge of a council-housing estate on Wilberforce Road, to await the wonders to come.

Now the university is complete, and over 25 years old, and going grey with age and weather. And so am I, as I celebrate my own, smaller silver jubilee in Norwich. It began as a temporary liaison. Scholars are naturally promiscuous, or at least peripatetic, and when I settled in the city in 1966 I assumed I would be somewhere else—Cambridge, England, or Cambridge, Massachusetts—in a few years' time. It has not worked out that way, chiefly because Norwich proved a place I and my family were unwilling to leave. They say in Norfolk it takes 25 years to be accepted as a local citizen, the people being naturally cautious of strangers (indeed they have their Strangers' Hall to put them in). I have come to belong, however, and have seen, even been part of, the considerable changes, good and bad, that have come to the city in the past 25 years. For a time after I arrived things seemed to go downhill for Norwich: the shoe trade lost its footing, brewing went flat and the riverbank factories emptied and grew derelict. Even the central segment round the castle acquired the depleted look of a site endlessly hoping for redevelopment.

Happily, over the 80s Norwich has taken on new energy and character, benefiting from its decent urban scale,

domestic and proportionate, and its strong cultural heritage. It is very much a city to live in (voted one of the best in Europe) and its cultural life has revived greatly. It was already in possession of a fine art school, born out of a local heritage of painting and patronage, had an excellent theatrical tradition, exemplified in the Maddermarket Theatre (Nugent Monck's copy of a Shakespearian wooden O) and the Theatre Royal (a leading provincial touring theatre guided by the irrepressible Dick Condon), and boasted a historical Triennial Music Festival, founded in 1824.

In recent years it has added Cinema City, a branch of the National Film Theatre set in a Jacobean hall, and the Waterfront, a drama and music venue by the river. The Theatre Royal has, alas, closed but we all await its reopening. The Playhouse, a new repertory theatre, is being fashioned from an old building on the riverside Gun Wharf. We have hopes of a Tate-of-the-East. The Triennial has gone annual.

Norwich has become a city of considerable allure, attracting much new population, commuters to the City of London and innovative, high-tech industries. The dying factories and breweries have been refurbished as homes, offices, Belgian-chocolate shops and wine bars.

The area round the castle is being shaped into a vast underground shopping centre with a park above. New hotels are rising, tourism is being cultivated. In general, the 80s renewal has brought not just prosperity but promise.

Norwich, though, retains its gift for maintaining a certain distance. Days ago I sat on a train just outside Trowse junction, on the edge of the city, while the electricity expired, and the morning passed away as someone tried to mend the fuse. We are told the A11 may be upgraded to a dual carriageway, but I have no doubt the process will take more time than we expect. They have rebuilt the airport, which is still the best way out of Norwich, via Amsterdam's Schiphol, to the great, wide world beyond.

I fancy that Norwich will want to hang on to a great deal of its old reserve. In a dell behind my house lies a secret Victorian garden, a hidden plantation developed by a magpie shopkeeper, who gathered up fragments from fallen walls and churches undergoing Victorian restoration. He turned them into Gothic fountains, ornate balustrades, flowered terraces. The garden has been restored, but it remains secret. In this it bears some relation to Norwich itself: a fine city, yes, but one that wants only so much, and no more, to be known about it □



**T**he once-busy River Wensum, left, literally shaped the city. Although many riverbank factories have emptied in the past 25 years, some are now being put to cultural use. Sir Denys Lasdun's concrete ziggurats, above, house the new-age university students.





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# THE ART *of* THE DEAL

*LONDON'S POSITION AS THE WORLD'S ART MARKET-  
PLACE IS UNDER THREAT, BUT A NEW GENERATION OF  
DEALERS IS MEETING THE CHALLENGE. JANE MULVAGH  
MEETS THE YOUNG BLOODS OF THE ART GALLERIES.*

Major players in the art scene have long been attracted to London by the pre-eminence of sale-rooms such as Sotheby's and Christie's, the long-established and sophisticated network of dealers, and the capital's particular linguistic and fiscal advantages. British dealers charge value-added tax only on the difference between the buying price and the selling price, whereas elsewhere duty is often payable on the entire selling price. This considerable advantage for London is helped by Britain's more relaxed regulations controlling the movement of both money and works of art across its borders.

The European single market, which comes into force on January 1, 1993, may

change all this. London is likely to lose its financial advantages when trading rules are "harmonised". It will no longer make mercantile sense to pass the bulk of the world's art treasures through the city. Major collections are neither being sold nor amassed by the British, making for a negligible home market. As the geopolitical centre of Europe moves emphatically eastwards, London's pre-eminence looks to be under threat.

Anna Somers Cocks, editor of *The Art Newspaper*, has noticed that many important foreign art buyers are starting to concentrate their activities in Paris. They are lured not only by the variety of goods available from an ever-growing range of dealers but also by the unique aesthetic appeal of the French capital.

James Stourton, director of the













*PRECEDING PAGES, THE DOVER STREET TRIUMVIRATE OF DAVID FYFE-JAMIESON, COUNT EDMONDO DI ROBILANT, RICHARD NAGY.*

European Valuations Department at Sotheby's, predicts that the European art market will increasingly become thematic. "We will no longer see great auction houses selling everything. The market will splinter: old masters will be sold in London, Impressionists in Paris, porcelain in Munich, jewellery in Geneva, contemporary art in Italy and Art Nouveau in Monaco."

The more enterprising of the new generation of British art dealers are responding to these challenges by tapping two virgin territories. The first of these are novice buyers with new money, who have largely remained outside the serious art collecting arena, and the second are

the unexplored and less-appreciated movements in fine and decorative art.

Most of these dealers, all under 40, feel that the formality of traditional galleries alienates new collectors. To entice those unfamiliar with the art-gallery circuit, dealers need to make collecting enjoyable and unthreatening, while maintaining standards of academic precision upon which sound investment decisions are based. The new generation aims to dispel the mystique of an exclusive world.

Dealing from home helps reduce formality and keeps overheads down. It seems that for most fields of art, aside from old masters, the tyranny of Bond Street and Cork Street has been broken;

galleries are opening up all over central London. Yuchee Chong, a young Malaysian woman, deals from her Kensington artist's studio and has acquired many clients by her determination, business acumen and imaginative research. Her affordable stock caters for the passionate specialist and the inexperienced client in whom she can encourage a taste for the eclectic. Asked to describe a private dealer's most important asset, she replies, "Discretion."

Chong deals in mechanical drawings (studies of shiny, intricate pistons and cogs), topographical drawings of south-east Asia, architectural drawings of, for example, Art Deco cinemas, and 19th-





*OPPOSITE, JAMES BIRCH SET UP HIS OWN GALLERY AFTER LEAVING CHRISTIE'S. ABOVE, SUSANNAH POLLEN OF SOTHEBY'S.*

century French academic salon paintings. Her scholarly eye has rested on a number of mutually exclusive areas. "I have very few cross-over clients and if a client is unsure or visually uneducated, I have to rehang my studio before he arrives for fear of confusing him. For example, someone coming to me for 18th-century textile designs cannot necessarily cope with mechanical drawings. He'll start wondering whether he's come to the wrong dealer!"

Chong worked for the old-master dealer Spencer Samuels, who taught her "the methodology of dealing and the importance of research, which is vital from the commercial point of view." Leaving

Samuels, she established herself as an expert in the history of design and sells not only to prestigious museums, such as the Cooper-Hewitt in New York and the Victoria & Albert in London, but also to manufacturers with design archives.

Anissa Helou can see beauty in the unexpected—Edwardian glass show-cases displaying flies, hooks and floats, found in a Parisian fishing tackle shop, for example, or modern British paintings by uncelebrated women artists, like Mary McCrossan and Fairlie Harmer. Helou deals from her home, which is filled with angling art, occult art and 18th-century English treen (turned wooden domestic utensils). Of Syrian and Lebanese origin,

she studied interior design at the Inchbald School and then joined Sotheby's in 1975—"as their Middle East expert, only by virtue of the fact that I could speak Arabic". The following year Helou opened a furniture shop in Paris, specialising in English Arts and Crafts.

Disappointed that Sotheby's had failed to invest significantly in the Middle East market, and realising the value of her contacts, she left. Helou began to advise the Kuwaiti royal family on collecting Islamic art and, later, as a result of her persuasion, Victorian painting, silver, jewellery and Arts and Crafts furniture. Helou is compiling a book on art lovers who have built unusual





DERRY MOORE

*ANTHONY MOULD: "BUYING PICTURES AND DEALING SUCCESSFULLY  
REQUIRES AN EYE... SURVIVAL DEPENDS SIMPLY ON THAT."*

collections "without much money". Her alert eye could open up fascinating fields of collecting to uninhibited newcomers.

Irishman John Heather has collaborated with many new collectors to establish major corporate and private collections of Irish art. This was an undervalued area in the market, he believes, "largely because the Irish have always neglected their great painters and writers. They seem unable to recognise and respond to their great artists." Yet there is now a craving for art related to one's origins or locality that seems to have developed in response to advancing pan-globalism in other aspects of life.

With his partners in Hibernian Fine

Art, Lord Gormanston and Robert Fermor-Hesketh, Heather has nurtured a new breed of informed Irish collector. He explains: "A great deal of money has been made by Irish industrialists over the last 25 years; they have become the new collectors, a role previously played by the Anglo-Irish." Together they are retrieving from New York, London and the Continent some of Ireland's great 20th-century art, including works by Mainie Jellet, Roderic O'Connor, Sir William Orpen (the highest-paid portrait painter of his day), Jack B. Yeats (on show at the Whitechapel Art Gallery until May 26) and Sir John Lavery. Hibernian also deals in important modern British artists,

such as John Piper, Stanley Spencer, Ivon Hitchens and Craigie Aitchison.

Susannah Pollen, head of Sotheby's Modern British Department, agrees with John Heather about the growing appeal of regional art. Last year the highest price ever, £1.2 million, was paid for a Stanley Spencer (*The Crucifixion*). Pollen was thrilled because it seemed that her department had "come of age", that collectors, even Continental ones, had begun to appreciate schools of British art which stood aside from the main thrust of European art movements and yet displayed originality, spiced with eccentric parochialism. The diverse St Ives, Kitchen Sink and Surrealist schools of



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*A COLLECTION DOES NOT HAVE TO BE EXPENSIVE, BELIEVES ANISSA  
HELOU, WHO ADVISES THE KUWAITI ROYAL FAMILY ON ART.*

British art are all now being reappraised.

Pollen was the first to put together a sale, last May, of 20th-century British sculpture, including works by Jacob Epstein, Eric Gill, Reg Butler, Barbara Hepworth and Frank Dobson. The sale had a major impact on the market, realising record prices for pieces by Lynn Chadwick and Elisabeth Frink.

One of London's first female auctioneers, Pollen cuts a dashing and authoritative figure when wielding the hammer. Her father, Peregrine Pollen, was the first chairman of Sotheby Parke Bernet in New York, and she says: "I can't imagine not being part of the art world. My father made it seem very glamorous and excit-

ing. Through osmosis I picked up his enthusiasms."

The triumvirate of Dover Street, Count Edmondo di Robilant, David Fyfe-Jamieson and Richard Nagy, deal in the more established and traditional end of the market—old masters, Impressionists and 20th-century art—but one can buy a picture at their gallery for as little as £3,000. Di Robilant and Fyfe-Jamieson trained at Sotheby's, and Nagy completed the Sotheby's art course. What makes the three distinctive is their approachability and a shared pool of considerable knowledge.

Like his partners, di Robilant invests his own money in stock and trades up.

His taste is for the romantic and especially for objects of quality. He has made many discoveries through diligent research and an instinctive eye. His charm lies in his ability to communicate his knowledge and love of art.

On a business note, di Robilant considers that "in the long run it has been proven that old masters, relative to contemporary artists, have had less spectacular increases in value but are much more a blue-chip investment. If you try to concentrate on good quality and well-conserved pictures, rather than shopping by name, then you should do very well." And what is the most important quality needed to be a dealer? "Patience. This is



a very slow business. The margins may be high but the risks are enormous."

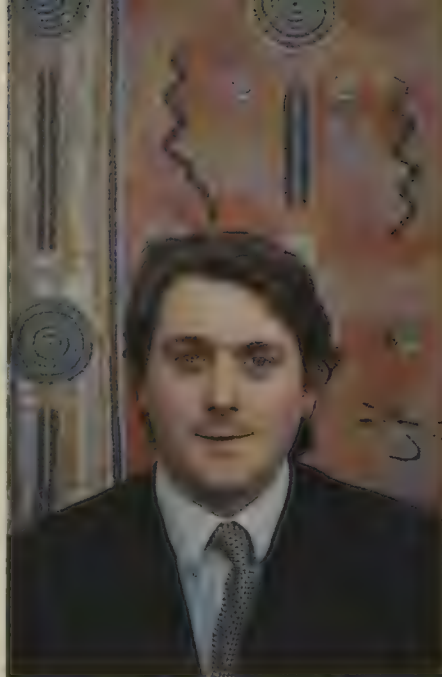
Nagy, of Hungarian origin but born and raised in Australia, enjoyed the "arbitrage of art dealing" from an early age; at school he would buy and sell drawings, prints and Persian rugs. At the age of 16 he was awarded a scholarship which he invested in English 18th-century silver and sold at considerable profit in a Sotheby's sale. Over the past four years Nagy has moved from old masters to Austrian Secessionist art. He cites his greatest coup in that field as dealing with Klimt's *Three Ages of Women* drawing: "It is the only known preparatory drawing for the painting in Rome and I consider it to be a much more sensitive composition."

Fyfe-Jamieson is regarded by his partners as the expert on old masters, and he emphasises the importance of keeping in touch with the academic side of the art world. He trained at Wildenstein, the eminent old-master dealers, and then at Sotheby's Old Masters Department under Philip Pouncey, world authority on early Italian pictures, and Neil MacLaren, formerly keeper at the National Gallery. Fyfe-Jamieson set up his own gallery in 1987. "I knew that I wasn't a good salesman but I do have an eye for pictures and hoped to find some that others had overlooked. I do remember images and where I've seen them, which is very important in this business."

He is particularly enthusiastic about 14th- and 15th-century gold-ground panels because "they are intellectually stimulating with many iconographical references to explore." He hopes that the collecting public will return to the old values of quality and points out: "You can buy an important, published, 14th-century triptych from a Florentine master for around £200,000 or a modest 16th-century old master from £10,000." This, he believes, represents much better value than the here-today-gone-tomorrow contemporary "masters" selling for a couple of million pounds.

Patrick Corbally Stourton, the 25-year-old cousin of James, has a taste for adventure, and it was the breakdown of his vehicle in an Australian desert that led him into the art world. He was rescued, in 40°C heat, by an aborigine, who showed him some of his paintings. Corbally Stourton was so impressed that when he returned to Sydney he began dealing in aboriginal art and two years later, in 1990, mounted an impressive show at London's Mall Galleries.

Corbally Stourton has developed a passion for the primitive life-style and its art and artifacts. Whenever he travels to Australia, he returns with contemporary aboriginal art which he sells to Western



WESTERN COLLECTORS  
HAVE BEEN  
IMPRESSED BY ABORIGINAL  
ART BROUGHT  
BACK FROM AUSTRALIA  
BY PATRICK  
CORBALLY STOURTON.

collectors, thereby financing future trips.

Anthony Mould is renowned for the discoveries he made while still a student at Cambridge, which include a Turner that belonged to Ruskin. A short spell as a coffee trader taught Mould the skills of the East End dealers. With the profits from some early picture deals he bought a Mayfair flat from where he began to deal in old masters and English portraits.

Recognising that Mould also has an eye for contemporary art, the National Westminster Bank has recently chosen him to manage a fund of £50,000 a year which will be used to amass a collection of paintings by young British artists. However, conceptualism and third-generation Modernism are to be omitted from his selection.

Mould is fascinated by missing art, and he is preparing a book on lost or destroyed pieces, such as Michelangelo's sculpture of Hercules, which is reputed to be the same size as the famous *David* in Florence, and Augustus John's portrait of Emperor Hirohito, which was painted in one hour and paid for by the equiv-

alent weight in gold of the chair upon which the Emperor sat.

James Birch has consistently gone against the grain to reassess art dismissed as "difficult", be it British Surrealism, tachisme (similar to action painting), the Kitchen Sink school or Fluxus. In 1977 he persuaded Christie's to open a Rock 'n' Roll memorabilia department, but the scepticism of the directors and the surliness of the porters, who claimed that he was lowering the tone of the establishment, drove Birch away. He started dealing from home, and in 1983 opened his own gallery in Chelsea. Birch's struggle to promote British Surrealism put him on the map; when other dealers followed suit he moved on to young contemporaries.

Birch's endurance and passionate belief in his artists have ensured that three of them are firmly established. Grayson Perry, a suburban Essex potter, who creates such mischievous works as *Pot to the Death of an Art Deco Dealer*, had a sell-out show in New York in January despite the recession. Dan Harvey, who works in slate, grass and bones, has been taken up by Peter Greenaway to design film sets, and David Robilliard, the poet and painter, has become a posthumous star in New York. Birch is appalled by the cynicism that motivates the market. When he showed the young Robilliard's work in London it could not be given away. Now it is known that he died of AIDS and moved in certain "famous artist circles", he has been taken up by the New York *cognoscenti* who will pay up to \$20,000 for a picture.

At heart Birch is a patron and collector rather than a dealer. He took works by Francis Bacon and Gilbert & George, to the Soviet Union and says: "It gave me such pleasure. At the Tate you see people speed by, giving a work of art 30 seconds, whereas in Moscow Soviet citizens would spend half an hour in front of each image. It was very refreshing." Birch plans to extend the same cultural friendship to China in the near future.

There is little doubt that Britain has a talented crop of young dealers, but will they survive the liberalisation of the European market? Di Robilant believes that foreigners will retain a sentimental attachment to buying in London: "A curator from, for example, Minnesota, still enjoys the mystique of travelling to London and finding the quality and value he might easily have found in New York." Anthony Mould offers a non-nonsense prediction: "You can reorganise the market until you're blue in the face, but in the end buying pictures and dealing successfully require an eye—some people have it and some don't. Survival depends, quite simply, on that." □



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	6334	4419	3459	2884	2501	2226	2021	2
2.8.91 TO 12.12.91	2884	2118	1734	1504	1351	1240	1159	1
	5184	3651	2884	2424	2118	1897	1734	2
13.12.91 TO 10.1.92	4609	3266	2596	2194	1925	1734	1590	1
	8634	5951	4609	3804	3266	2884	2596	2
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# N O W Y O U ' R E C R U I S I N G





# A VICTORIAN EXTRAVAGANZA

The National Trust has restored and opened Biddulph Grange gardens, Joy Billington reports.

PHOTOGRAPHS BY ROY BOTTERELL





IN FRONT  
OF THE REBUILT HOUSE  
IS A GILDED OX,  
PRECEDING PAGES. IT  
GAZES OVER THE  
CHINESE WATERS TO THE  
COLOURFUL BRIDGE  
AND THE TEMPLE, ABOVE.



THE approach is like Alice's entry into Wonderland. The narrow passage seems longer than its 30 feet and is rabbit-hole black, but at the end there is a glimmer of pale light which becomes a flood as you step into a vision of China. In fact you are in Staffordshire, not far from Stoke-on-Trent, and the illusion of China comes from the imagination of a rich Victorian horticulturist, James Bateman, who created the extraordinary garden of Biddulph Grange some 145 years ago.

It is a high Victorian garden which the National Trust has just opened, three years after acquiring it and after spending more than £2 million on its purchase and restoration. Bateman designed the 15 acres of Biddulph Grange as a series of interlocking gardens, each concealed from the next by great banks and artificial mountains, as well as by the slope of the land. The Chinese garden is one of these; others are Italian and Egyptian. There are also a lime walk and pinetum, a dahlia walk and a stumpery. At the time when horticulturists were out hunting plants on the Himalayan heights and in the dark, tropical jungles, Bateman began preparing a habitat for the rare species that were to become the talk of the Victorian horticultural world.

Born in 1811, James Bateman was

brought up at Knypersley Hall, adjacent to the town of Biddulph. The family fortune had been made by his grandfather from mines, mills and foundries, and it was he who had bought both Knypersley and the nearby Biddulph vicarage land for its mineral rights, which he had hoped to exploit. James's father, John Bateman, was High Sheriff of Staffordshire and a philanthropist, building a new church and school at Knypersley, who, instead of inheriting a zeal for extraction, shared with his son a great love of gardens.

In his book *Biddulph Grange, Staffordshire—A Victorian Garden Rediscovered*, published in 1989 by the National Trust, Peter Hayden relates how eight-year-old James was first struck by orchidomania. "I was devoted to orchids long before I knew what an orchid was," James is reported as saying. "Indeed, the word itself was quite strange to me when I heard my mother apply it to a beautiful plant with spotted leaves and speckled flowers which I gathered in a country lane and regarded with great admiration. 'That,' she said, 'is an orchid . . .'"

Ten years later, when a student at Oxford, James visited a nursery run by Thomas Fairburn, former gardener to the great naturalist Sir Joseph Banks. There he bought his first orchid plant for the sum of one guinea, soon developing a reputation as a botanist and receiving an



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invitation to become a Fellow of the Royal Horticultural Society. He later funded orchid-hunting expeditions to Central and South America, and produced the world's largest botanical book illustrating orchids collected on two of these expeditions. He corresponded with the sixth Duke of Devonshire, with whom he shared the costs of some plant-hunting expeditions, and in April, 1838 he married an accomplished horticulturist, Maria Egerton-Warburton.

The couple lived first at Knypersley and moved in the early 1840s to Biddulph vicarage, which James enlarged to create Biddulph Grange. The new house was Italianate in style, possibly influenced by Osborne, the house Prince Albert built on the Isle of Wight, and looked out over the Italian garden and terraces. This house burnt down in 1896, and the mansion seen at Biddulph today is its replacement.

James Bateman spent much of his inherited fortune developing the garden, assisted by his friend the painter Edward Cooke. On his first visit, in 1849, Cooke, who later became a garden designer, noted in his diary the "superb grounds and noble rockwork" that Bateman had already created. He continued to visit regularly for the next 17 years, often going up to the moors with Bateman to select the boulders they wanted. There were no conservation laws then, and

there was plenty of available labour in this mining and potteries area.

Surprise is the special element that Bateman achieved at Biddulph. When you have come through the dark tunnel to the Chinese garden you find yourself standing on the platform of a pavilion beside a pool, for all the world like some figure on a willow-pattern plate, except that the pavilion, instead of being blue and white, is red, green and yellow, as are the bridge over the water and the joss-house on the hill.

The pool lies motionless, several free-standing stones emphasising the stillness. One stone has a sprig of young rhododendron growing on it, reminiscent of a scene from an old scroll. Three ornamental maples, planted by Bateman more than a century ago, accent the picture, as do the bamboos edging the pool and the rocky perimeter that represents the Great Wall of China. It is all calculated to convey a sense of discovery, of finding hidden treasure.

The Alice in Wonderland feeling is repeated in the Egyptian garden. Here the effect of Egypt is created largely by yew hedges sculptured in the form of obelisks and a pyramid, and stonework, including the two sphinxes on either side of, and the phoenix above, the entrance to the temple. The Ape of Thoth, whom the Egyptians believed was an associate of the god who invented botany, sits

## S PHINXES

*GUARD PYRAMIDS OF YEW  
IN THE EGYPTIAN  
GARDEN NEAR THE TEMPLE  
CONTAINING THE  
HIDEOUS APE OF THOTH.*







**C**HINA IS  
 ENTERED BY MASSIVE  
 STONE GATEWAYS  
 AND IS OVERLOOKED BY  
 A WATCH TOWER  
 ONCE ARMED WITH GUNS.



*The garden will be open from May 1 to November 3 on Wednesdays to Fridays from noon until 6pm and on Saturdays and Sundays from 11am until 6pm (last admissions 5.30pm). From November 9 to December 18 it will be open on Saturdays and Sundays from noon until 4pm. Entrance, £3. The nearest main-line railway station is Stoke-on-Trent (10 miles, taxi service available). The National Trust has launched an appeal to complete the restoration and create an endowment for the future care of the garden. So far, more than half the £800,000 has been raised. Donations may be sent to The Biddulph Grange Garden Appeal, Freepost, Shrewsbury SY44BR.*

mysteriously at the end of a series of small chambers inside the temple. After passing the monstrous ape, you emerge into a pinetum and, looking back, you discover the temple magically transformed into a Cheshire cottage.

There are other, lesser surprises: finding, for example, that the giant marble urn on the Italian terrace is genuinely Roman, having recently been given back by the local coach firm that acquired it from the gardens in the 1920s. Turning right from the Italian garden, you catch sight of the "rainbow", a mass of rhododendrons and azaleas at the start of the impressive parade of lime trees leading to Biddulph Church.

The Glen, the narrow gorge that leads to a passageway to China, is a magnificent example of the rockwork carried out by Edward Cooke. Water gurgles through this damp canyon, and giant boulders have been set in an entirely natural manner to frame the perfect habitat for ferns. Maria, whose expertise lay in ferns as well as in herbaceous borders, planted some of the 22 varieties that could be found locally. Finally, there is the amazing stumpery, which Bateman and Cooke devised from old tree stumps, stones and earth, creating a high bank topped by small trees and shrubs.

The Batemans left Biddulph when Maria's health deteriorated, and their son John moved in with his family in

1865. But John soon decided that the house was too big and the surrounding area too populated, and Biddulph was sold. "I only wish that I had not laid out so much money on it," James lamented. The property at first failed to sell, but in 1873 it was bought by local industrialist and mine-owner Robert Heath. The Batemans settled in Worthing, where they gardened enthusiastically until James died in 1897, just a year after hearing the news that the Grange had been severely damaged by fire. The rebuilt house was sold after the First World War for use as a hospital for crippled children, and part of a more recent hospital building remains incongruously attached to it.

"It has been a hospital since the 1920s, but it has survived," says head gardener Nigel Davis, one of the four gardeners and two trainees responsible for restoring the garden. "There wasn't much damage until the last 20 years, when vandals started destroying things, but fortunately they don't seem to have found their way into China."

The child patients who were sent to Biddulph when it was a hospital must have been delighted by what they found there. One perhaps needs the special credulity of childhood to enjoy its magic to the full. Visitors must be active participants rather than passive admirers if they are to get the best out of Biddulph □



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New studies of  
sperm whales  
may help to save  
the species.  
David Higgs  
swam with  
the gentle giants  
of the deep.

T

HE SECRET LIFE OF WHALES



Below, a sperm whale surfaces spectacularly while, bottom, a *Song of the Whale* crew-member joins a group of pilot whales to film them. Opposite, from the deck of the *Hafan-y-Mor* tourists catch sight of one of the enormous, 15-tonne animals.

**M**indful of 2,000 metres of Atlantic Ocean beneath me I clamped the mouth-piece of my snorkel tightly between my teeth, gripped my underwater camera and finned towards the two dozen sperm whales whose heads protruded above the water just ahead.

I was swimming towards one of the most enigmatic and least understood of the great whale species. In his classic

novel *Moby Dick*, published in 1851, Herman Melville wrote of the sperm whale: "Far above all other hunted whales, his is an unwritten life." This is still true today. While the behaviour of many of the large coastal species is becoming comparatively well documented, the sperm whale has eluded detailed investigation simply because its oceanic, deep-diving way of life makes it difficult to track and observe.

The sperm whale has been intensively hunted for the past 200 years for its oils, teeth, tendons and other products. In the mid-1960s the annual kill rate peaked at some 30,000 animals, and increasing anxiety has been voiced about the vulnerability of the species' population. Yet without detailed knowledge of the sperm whale's behaviour and biology no one can confidently make the decisions necessary to husband the world's remaining stocks.

A team of scientists operating from the vessel *Song of the Whale* aims to end this ignorance. The project has been funded and co-ordinated by the International Fund for Animal Welfare (IFAW), which launched the successful campaign to save baby harp seals from slaughter for their pelts in the Gulf of St Lawrence off the east coast of Canada. It is hoped that this present project, beside yielding vital data about sperm whales, will expose the fallacy of so-called "scientific" whaling, a loop-hole in International Whaling Commission rules which allows whales to be killed for "scientific" purposes.

Externally, *Song of the Whale* looks like a typical 14-metre ketch—except for the 100-metre cables and omnidirectional hydrophones which it tows. These detect the clicks made by whales as they dive and echolocate their prey. On board there is acoustic monitoring equipment and a computerised analysis laboratory.

For the past three years *Song of the Whale* and its crew have spent from June to September at sea off the Azores archipelago in the north Atlantic. Historically this has been a centre for whaling, and sperm whales were harpooned and killed as recently as 1987. Nevertheless, the project has received considerable assistance from sympathetic islanders and from the Azorean authorities, notably the Department of Oceanography and Fisheries based on the island of Faial.

Besides observing behaviour, the team has been compiling a gallery of identified whales. This involves photographing whales' tail flukes as they are raised clear of the water just before the animals dive. Each one has a unique pattern of nicks and notches, which aids identification.

Another occupation of the *Song of the Whale* team this year has been the collection of whale skin samples. Sperm whales



IFAW



DAVID HIGGS









how closely individual whales are related and even sibling and parental relationships. Together with other information from the team's research it is hoped that this will contribute towards conservation of the species.

As we moved in closer I began to distinguish bodies, then flukes and fins. Though not at all agitated, the whales congregated in a characteristic "marguerite formation", thought by some experts to be a defensive posture. With tails pointing down and out, and heads often protruding above the water, they formed a daisy petal-like pattern around the calves and immature animals. Below the group two large adults appeared to comprise a rearguard. Noticeable, too, was a white whale almost hidden in the throng—shades of *Moby Dick* indeed.

Suddenly we seemed too close. Whales were everywhere. Beneath me a 2-metre-wide grey crescent of fluke scythed past so near that I could have reached out and touched it. The vortices stirred by the milling mammals created a suction so strong that at times we had to fin backwards with all our strength to avoid being drawn in among them. An adult female sperm whale is effectively a 12-metre, 15-tonne living submarine. Might they not crush us accidentally or panic if one of us was swept in among them?

Our apprehension evaporated, however. They were clearly capable of the highest degree of precision manoeuvring, including neatly avoiding clumsy divers. "They seem to know exactly where you are," exclaimed research assistant Lisa Steiner. "I nearly swam into one and it just avoided me."

Watching this remarkable sight were passengers on board *Song of the Whale's* sister ship *Hafan-y-Mor*. These spectators represent the second major initiative of IFAW's campaign. Now that international pressure has brought a temporary halt to whaling here, IFAW wishes to demonstrate to local conservation-minded entrepreneurs that whale-watching tourism can be more profitable than killing the animals.

We maintained our contact with the whales over the next five to six hours. They watched and tolerated us, even allowing Lisa to touch one of them briefly. Then abruptly at midday, without ceremony or apparent co-ordinating signal, they began to disperse. Within 15 minutes the sea was silent and empty. On the days that followed they did not return. Small wonder these leviathans have kept their secrets so long from the journals of man.

□ International Fund for Animal Welfare, Tubwell House, New Road, Crowborough, E Sussex TN6 2QH. Tel: 0892 663374.

*Top, a sample of whale skin is prepared for DNA analysis and genetic "fingerprinting" by being placed in liquid nitrogen and reduced to powder. It is heated and put on X-ray film for examination to reveal its individual markings, above.*

naturally slough their skin, possibly as a method of ridding themselves regularly of skin parasites. During socialisation the jostling of the whales' bodies dislodges fragments of grey, silk-like skin into the water. Armed with small nets and eager hands we collected scraps of drifting skin as we approached the group. Each fragment is preserved and labelled for later DNA analysis and genetic "fingerprinting" at Cambridge University. Scientists can use the data to determine

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*The exquisitely detailed work of J. Fenwick Lansdowne makes him a natural successor to the greatest of bird artists, as his London exhibition of rare birds of China shows. Moira Farrow looks at Lansdowne's single-minded passion.*







Left,  
SATYR TRAGOPAN  
*Tragopan satyra*



MRS HUME'S PHEASANT  
*Syrnaticus humiae*



*Right,*  
WHITE STORK  
*Ciconia ciconia*



WHITE-NECKED CRANE  
*Grus vipio*









SCALY-SIDED MERGANSER  
*Mergus squamatus*



WHITE-EARED PHEASANT  
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Behind the red front door of a rustic cottage in the Canadian west coast city of Victoria, a man put aside his meticulous painting of a Chinese owl and began to draw a mermaid as a birthday card for his small daughter. J. Fenwick Lansdowne, considered to be one of the finest bird artists in the world today, has made bird paintings his life's work. But the role of father is a newer development for the 53-year-old artist. "I started late," he said in a recent interview at the cottage which has been his studio for nearly 30 years.

Only for his two children, aged seven and five, does Lansdowne ever paint anything other than birds. "I'm very narrow," he said in the self-deprecating manner which is characteristic of this gentle, soft-spoken man, whose English accent is a legacy of his British parents. "But I'll never run out of birds. There are between 8,000 and 9,000 species. But they are getting fewer every day."

Lansdowne was born in Hong Kong but has lived in Canada since his parents brought him to Victoria, capital of British Columbia, at the age of three. Those were difficult times for the little family. When only 10 months old, Lansdowne suffered a poliomyelitis attack which left him partly paralysed, and he still walks with crutches. When the Second World War started, Lansdowne's engineer father settled his wife and son in Victoria, returned to his job in Shanghai and ended up in a Japanese prison camp; the family was not reunited in British Columbia until 1946.

Meanwhile Lansdowne had already started to paint birds with the encouragement of his mother, herself an accomplished artist. "I had more time on my hands than most small children because I could not get around," he said. "But I would have watched and painted birds anyway. I had a passion for them. From the age of seven I knew my birds." Lansdowne has remained in Victoria ever since: "I'm very happy here; I'm never tempted to live elsewhere."

As a young man, Lansdowne worked for several summers as a laboratory assistant and studied bird anatomy at the Royal British Columbia Museum. He showed colour slides of his paintings to a teacher who was sufficiently impressed to send them to an agent in Toronto. The agent contacted the Audubon Society of Canada and Lansdowne was on his way.

Fame followed quickly, and Lansdowne was being described as an "art prodigy"—the term makes him wince—by the age of 21. That was in 1958, when his work was on show for the first time



British mountaineer Chris Bonington was asked to photograph Himalayan vegetation for Lansdowne's backgrounds.

outside Canada, at Audubon House in New York City. Critics marvelled that he had never had a formal art lesson. John A. Livingstone, then executive director of the Audubon Society of Canada, accompanied the young man to New York and proudly described him as a "brilliant new talent".

The days have long gone when Lansdowne sold his work to friends for as little as \$2. By 1962 his paintings were fetching between \$500 and \$750, and today the price tag is around \$30,000. However, Lansdowne is best known to the public through his illustrations for a series of books. These include *Birds of the Northern Forest* (1966) and *Birds of the Eastern Forest* (two volumes, 1968 and 1970), all co-authored with John A. Livingstone, and *Birds of the West Coast*, for which he also wrote the text (two volumes, 1976 and 1980). He also illustrated *Rails of the World* (1977), the monograph by Dillon Ripley, then secretary of the Smithsonian Institution of Washington DC.

London will be the launching pad for Lansdowne's newest and most ambitious venture, a limited edition of 100 portfolios of 32 prints of *Rare Birds of China* made from specially commissioned watercolours. A selection of the paintings, prints and sketches will be exhibited at the Tryon Gallery from June 6 to June 21. For him the exhibition renews an old relationship with the gallery. He previously exhibited there in 1961, after he had spent several months painting in England, and in 1963. At that time English artists concentrated on game birds, so Lansdowne's studies of small birds were unusual and enthusiastically received. Of his 37 paintings in that first

London show, 33 were sold on the first day and 23 commissions followed.

Thirty years later Lansdowne is again breaking new ground because his latest portfolio, commissioned by businessmen David Newbigging of London and James Wolfensohn of New York, will be the first artistic record of rare and endangered bird species in China.

Newbigging, former chairman of Far East trading company Jardine Matheson, is an old friend of Lansdowne's because he, too, was evacuated from Hong Kong to Victoria at the start of the Second World War. Wolfensohn is Newbigging's friend and business partner. "David lived just down the road from me at one time and eventually went on to be a big shot at Jardine," said Lansdowne. "For Jardine's 150th birthday he asked me to do the paintings for a book on the birds of Hong Kong. So we did that and then he wanted to expand it to a whole set of the birds of China. But Jardine's board didn't feel like it. However, at about that time David retired from Jardine, so he himself commissioned the project."

"The whole thing has been tremendous fun," said Lansdowne, using one of his favourite expressions. "They'd never done anything like this before and they wanted everything to be the best. No expense was spared to guarantee the highest quality all the way through."

With the help of two eminent Chinese experts, Professor Cheng Tso-Hsin, president emeritus of the Ornithological Society of China, and Professor Hsu Weishu of the Beijing Natural History Museum, 32 species were selected for the project. Many of the birds were so rare that the few survivors were in captivity at places such as the Beijing zoo.

After working six hours a day for several years on *Rare Birds of China*, Lansdowne spent three weeks in China in





1988, "to get a feel for the place", visiting Chengdu and Kunming as well as a panda reserve in his travels.

For Lansdowne the saddest aspect of the trip was discovering how severely the bird population of China has declined through loss of habitat and the national customs of eating birds and killing them as pests. "Birds are astonishingly scarce in towns in China. I think I heard a crow once in Beijing and I saw a couple of pigeons. But the towns I visited were silent." In Beijing by far the largest number of birds he saw was in the market—thousands of them stuffed into tiny cages. "The mortality rate must be enormous," he said. "There were finches looking battered, all kinds of small birds; some keeled over while you watched." He was, however, relieved to see that there were still plenty of birds in rural China.

He paints from specimens preserved in

*The world's leading collotype printers, Jaffe Habarta of Vienna, founded in 1875, working on negatives from photographs of Lansdowne's bird paintings. The image is transferred to a curved printing plate on a proofing machine, above, where the master printer can check the level of the individual colours before final prints are ready for sale.*

museum collections, so to get all the birds he needed for the China project he spent many months begging and borrowing. Usually he was successful. Prestigious institutions such as the British Museum, the American Museum of Natural History and the Royal Ontario Museum were among his sources. But there were disappointments: the Field Museum in Chicago did not even answer his letter, one specimen took months to locate and

then turned out to be only a skeleton, another had no scalp and looked "just like a brush", and there turned out to be endless red tape involved in sending endangered species—even dead ones—across borders.

Many specimens came from China, with the help of Professor Hsu. The most unusual delivery came personally via the retiring Canadian ambassador to China, Earl Drake. "He brought this owl in a shoebox from Beijing and gave it to me when he and his wife came over for tea," said Lansdowne, pointing to a brown wood-owl specimen beside his paints . . . "Less formal than the diplomatic bag".

Another contributor to the China project was British mountaineer Chris Bonington. As a friend of Newbigging he was asked to take photographs of vegetation in the Himalayas when he climbed Everest in 1985, to help Lansdowne paint accurate habitat for the high-altitude birds. "This background is from one of Bonington's colour slides," he said, flipping through a portfolio of work to show spiky, brown grass in the painting of a pheasant. "They were most helpful."

Lansdowne does not paint an entire landscape as background for his birds, as do most wildlife artists today. He almost apologised for what he called his "old-fashioned" style: "I'm sure I would not make it if I started out today." But there was a gleam of pride in this modest man when he showed off his portfolio and said: "I'm quite pleased with this lot; I think my painting is still improving."

Critics have been unrestrained in their praise of his work, which hangs in galleries around the world and is in the private collections of the Queen and the Prince and Princess of Wales. To ornithologist Roger Tory Peterson, Lansdowne is "one of our finest bird portraitists". To *Toronto Star* art critic Christopher Hume, he is "one of the pre-eminent painters of birds anywhere in the world today".

However, the artist himself, who takes two months to complete a painting, just dreams about a new project on the birds of Australia—if only someone would commission it. "This China project has been lovely for me because for the last eight years I've known exactly what I was going to do and I haven't had to worry about selling to a gallery," he said. "Now I have nothing firm lined up for the future, but I keep hoping, Micawber-like, that something will turn up."

Meanwhile, there is his family. "I always liked having children in and out of my studio—neighbours' children—but it's much more fun to have one's own." And there are always the birds: "I know the birds around here so well that I can lie in bed listening to them in the morning and count the species." □

ALL PHOTOGRAPHS BY KENNEDY FTEARTS



TIA MARIA GOLD & BROWN



IRRESISTIBLY CARIBBEAN



# PICNIC PANACHE

It is easy to turn a picnic into a special occasion, says alfresco addict Prue Leith. Her bite-sized delicacies, elegantly served, make high summer treats.



PHOTOGRAPHS BY  
VICTOR WATTS



I love picnics. I bully everyone into the great alfresco against all advice from weathermen, in defiance of lowering skies and Cassandra companions.

I think it is mainly men, generally more cowardly and less venturesome than women, who are so feeble about picnics. My father hated them, complaining of sand in the sandwiches, and nowhere comfortable to sit. My husband flatly refuses to have anything to do with them. His idea of a picnic is lunch in the Manoir aux Quat' Saisons' conservatory, or just possibly under a sunshade on the terrace.

Perhaps the way to persuade the male of the species is to adopt the picnicking habits of upper-crust Victorians. Real dining chairs, a proper table, lace tablecloth, pot of flowers in the middle and servants to hand round the vittles.

But since life is not like that, a lot of my great picnics have been with children (who had no choice) and their mothers. Some have been. I have to admit, less successful than others. Like the time I left the corkscrew behind. And the time the grown-ups on a rain-sodden Sudeley Castle expedition ended up crouched in a wooden Wendy house, while our offspring pleaded for home and television.

But there is such pleasure in outdoor eating that I cannot understand how anyone cannot take the risk. My earliest memory is of eating buttered Marie biscuits on the beach after a chilly swim, and being vaguely anxious lest my brothers should get more of them than I. Like Proust's *madeleines*, the exact taste and texture of those Marie biscuits will be for ever with me—and I would not remember them if they had been eaten at the kitchen table.

Beach picnics got better as I grew older. Cape Town students, then as now, used the beaches as free party-space. But we did the thing properly. We built a huge camp-fire of driftwood, grilled the fish we had caught, cooled the wine and beer in rock-pools, sang camp-fire songs, then romantic ballads and, gazing up at the southern skies, plotted how to make the rugby captain sit up and take notice.

But when, on holiday last year, our children announced they were off to a beach party, they would have none of my profferings of corn and clams for a clam-bake, or even of potatoes to cook in the ashes, or cheese sandwiches to barbecue. They did not make a decent fire, they consumed crisps out of packets and drinks out of cans, and the music came from a ghetto-blaster. I did not ask about the rugby captain. That aspect is sure to



## MINIATURISATION IS THE KEYNOTE OF THIS YEAR'S PICNICS

have survived, but I have become old and stuffy, and do not want to know.

But I still love picnics. Eating anywhere other than round the family table is exciting, especially if the picnic site is moving. A sandwich in a rowing-boat, the breakfast fry-up on British Rail or, best of all, lunch on the Orient-Express train, are all degrees of heaven to me. I even like a cup of tea and a Mars bar in the bath. But I suppose the readers of a magazine such as this are not into such depravity. You want—I hope and trust, dear reader—to know about the most fashionable, stylish, grown-up and thoroughly posh picnics for the summer of 1991.

Well, they are all about miniaturisation. Anything you like to eat goes, but it must be small and beautiful. Cocktail food really, only more of it. Last year Glyndebourne picnickers were clamouring for peasant Italian food of the grilled

fresh tuna salad/tiramisu genre; now it is all itsy-bitsy designer bites.

Of course, it does not have to be. A sandwich, provided it is the best sandwich in the world, will do even for Glyndebourne. But novel and delicious, unusual and exquisite little treats handed to you on a Japanese lacquer tray make you feel pampered and special.

Naturally you can dispense with the lacquer trays. Shallow Tupperware ones with lids are more easily stackable. (If you want to stack lacquer trays, you need sheets of cardboard to place over each, before putting the next layer on.) If the picnickers number fewer than six, communal trays will do fine. But if you are feeding many more than that, the provision of individual versions containing a selection of the goodies for each guest will obviate the hassle of constant passing with trays of food to and fro.





#### SMOKED SALMON ON PUMPERNICKEL WITH CREAM CHEESE

$\frac{1}{2}$ lb/225g smoked salmon, cut into needle-shreds  
15 slices pumpernickel  
 $\frac{1}{2}$ lb/225g cream cheese  
creamed horseradish  
salt and pepper  
fresh dill

Using a circular pastry-cutter, cut out even rounds from the pumpernickel.

Season the cream cheese with the horseradish, salt and pepper to taste. Spread this on the bread circles, mounding it neatly in the centre. Generously pile on the shreds of smoked salmon.

Garnish with sprigs of fresh dill.  
Makes about 30.

#### SMOKED HADDOCK AND WATERCRESS ROULADE

For the roulade

1 bunch watercress, washed, dried and roughly chopped  
3 large eggs, separated  
 $\frac{1}{2}$ pt/300ml white sauce (made with 1oz each flour and butter and  $\frac{1}{2}$ pt milk)  
salt and pepper  
oil, for brushing

For the filling

$\frac{1}{2}$ lb/225g poached, smoked haddock  
 $\frac{1}{2}$ lb/225g cream cheese

Line a large baking sheet (approximately 15in by 11in/38cm by 28cm), or two smaller ones if preferred, with grease-proof paper and brush it lightly with oil.

Liquidise the egg yolks and watercress together, then mix into the white sauce. Season with salt and pepper. Whisk the egg whites stiffly and fold in.

Spread the mixture as thinly as possible on the baking sheet. Bake for six minutes in a moderate oven (177°C/350°F/gas mark 4) or until firm to the touch. Allow to cool until tepid.

Meanwhile flake the fish and beat into the cream cheese. Use some of the fish-poaching liquid, or milk, to soften the mixture and spread thinly over the watercress/egg base. Trim off any hard or thick edges. Roll up tightly, from one long side, removing the paper as you go. Chill the rolls, tightly wrapped, until serving, then unwrap and slice into mini Catherine wheels, on a slant if you like.

#### SMOKED TROUT TARTLETS WITH KETA

20 pastry tartlet cases  
flesh of one smoked trout  
4 tbsp cream cheese  
1 small jar keta (salmon roe)  
fresh dill

Beat the trout and the cheese together and spoon into a piping bag fitted with a fluted nozzle.

Pipe the mousse into the tartlet cases and top with a little salmon roe. Garnish each with a small piece of dill.

#### SMOKED SALMON PARCELS WITH PRAWNS

1lb/450g smoked salmon, sliced  
 $\frac{1}{2}$ lb/225g peeled prawns  
2 sticks celery  
 $\frac{1}{2}$ pt/150ml mayonnaise  
1 tsp gelatine powder

First melt the gelatine: sprinkle it on to a tablespoon of water in a small saucepan. Leave to soak 10 minutes, then melt very slowly, without boiling or stirring.

While gelatine is soaking pat prawns dry, and chop finely. Chop celery very finely. When gelatine is warm and clear mix together prawns, celery, mayonnaise and gelatine. Allow to cool, then chill.

Cut smoked salmon into pieces about 2in by  $\frac{3}{4}$ in (5cm by 2cm). Lay one across another at right angles to form a cross. Put a teaspoon of prawn mixture in the middle and fold up the ends to enclose it. Turn over to keep the parcel closed. Repeat with the rest of the salmon and prawn mix.

Makes about 20.

#### ARTICHOKE AND GREEN OLIVE PIES

$\frac{3}{4}$ lb/350g artichoke bottoms, cooked, drained and chopped  
 $\frac{1}{2}$ lb/115g green olives, chopped  
 $\frac{1}{2}$ pt/300ml white sauce (made with 1oz each flour and butter and  $\frac{1}{2}$ pt creamy milk)  
salt and black pepper  
lemon juice  
1lb/450g puff pastry  
beaten egg

Bind artichokes and olives with the white sauce. Season with plenty of black pepper; salt and a little lemon juice. Chill until solid.

Roll out the pastry thinly and cut into 24 3-in discs. Make mini-pies by enclosing one tablespoonful of artichoke mixture between two discs, wetting the edges and sealing them together. Cut three small slashes in the top of each, and brush with beaten egg before baking in a hot oven (218°C/425°F/gas mark 7) until brown. Cool to tepid before serving.

#### MARINATED, GRILLED VEGETABLE KEBABS

1 large red pepper  
1 large yellow pepper  
6 baby sweetcorn, cut in half  
12 button baby mushrooms  
12 small cherry tomatoes  
12 wooden satay sticks  
For the marinade  
1 tsp soy sauce  
1 tbsp lemon juice  
1 tsp sesame oil  
1 tbsp oil  
1 clove garlic, crushed  
2 tbsp white wine

Peel the outer membrane from the peppers with a swivel potato peeler. De-seed and cut each into about 12 pieces. Mix marinade ingredients together and soak peppers, corn and mushrooms in it overnight.

Thread vegetables on to the satay sticks, in attractive colour combinations. Place under a hot grill until beginning to colour.

Serve warm rather than hot.

#### CHICKEN BREASTS IN PARMA HAM

4 chicken breasts, cut in half lengthwise  
8 slices Parma ham  
1pt/600ml chicken stock  
16 wooden satay sticks

Wrap each strip of chicken breast in one piece of Parma ham and place them in a small roasting pan side by side, to prevent the ham unrolling. Pour over the stock.

Cover with tin foil, and bring to the boil. Poach for about eight minutes or until the breasts feel firm to the touch. Remove from the stock and allow to cool.

Cut the chicken breasts into discs and skewer with the satay sticks so that the discs of breast go on in alternating directions.

If liked, serve with a dip or sauce made by whizzing a bunch of fresh watercress leaves and six chopped spring onions with olive oil in a food processor to make a thickish paste. Season with lemon juice, salt and pepper.

#### GINGERED MEDITERRANEAN PRAWNS

10 Mediterranean prawns  
10 wooden satay sticks  
For the marinade  
2 tbsp olive oil  
1 inch ginger root, peeled and grated  
1 clove garlic, crushed  
squeeze lemon juice  
salt and pepper

Cut each prawn into three and steep overnight in the marinade ingredients, mixed together. Drain, thread three pieces on to each satay stick and grill briefly.

#### CARPACCIO ON RYE WITH MUSTARD MAYONNAISE AND PARMESAN

sliced rye bread cut into oblongs  
mayonnaise flavoured with Dijon mustard  
carpaccio (air-dried raw Italian beef) or raw beef fillet, sliced paper-thin  
Parmesan cheese, cut into slivers  
with a potato peeler

Spread the rye with the mustard mayonnaise. Generously cover with the carpaccio and garnish with the Parmesan cheese.

#### NORMANDY APPLE MINI-FLANS

1 dessert apple  
12 tartlet cases  
For the frangipane  
1oz/25g butter  
1oz/25g sugar  
1oz/25g ground almonds  
 $\frac{1}{2}$ oz/15g flour  
1 egg  
For the glaze  
2oz smooth apricot jam, melted

Peel the apple, cut into eighths and slice each piece across thinly (not lengthwise).

Fill the tartlet cases with the frangipane, made by processing the ingredients together to a paste.

Gently push three overlapping mini-slices of apple into the frangipane filling of each tartlet.

Bake in a moderate oven (177°C/350°F/gas mark 4) for 10 minutes or until the frangipane is set, then carefully paint the tartlets with warm apricot glaze and return to the oven for 10 to 15 minutes to cook the apples.

#### MANGO AND STRAWBERRY STICKS

1 large mango, peeled and cut into pieces  
 $\frac{1}{2}$ lb/225g strawberries, hulled  
approximately 20 wooden satay sticks

Skewer pieces of mango and strawberry on to the satay sticks.

#### PRUNE AND MASCARPONE MINI-TARTLETS

12 tiny shortcrust tartlet cases  
 $\frac{1}{2}$ lb/675g mascarpone cheese  
12 prunes, stoned and cooked  
For the glaze  
2oz smooth apricot jam, melted

Fill the tartlet cases with the mascarpone cream cheese and top each with a drained prune.

Coat with a little melted, smooth apricot jam.

□ Recipes and food by Prue Leith's catering company, Leith's Good Food, 86 Bondway, London SW8 (071-735 6303).



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# TRAVEL SECRETS

The tropical islands of Bora Bora, Phuket, Singapore and Bali exert an irresistible charm.

## BORA BORA

Anyone who approaches the coral reef encircling Bora Bora by air will know why James Michener thought it the most enchanting island in the South Seas and used it for his *Bali Hai*. Its two volcanic spikes punctuate a verdant atoll only 10 kilometres long, set in a turquoise lagoon. Bora Bora is one of the Society Islands annexed by the French in 1895: everything is still imported from France and consequently expensive. The people are a mix of indigenous Tahitians and outsiders who have been attracted to the island since the time of Captain Cook.

● Hotel Bora Bora, on its more southerly point, was built 23 years ago and has recently been bought by Amanresorts. Guests live on the edge of a coral reef in thatched *fares* (bungalows on stilts) and can climb down into the clear, blue lagoon to feed friendly tropical fish. It is like swimming in some exotic aquarium. Solemn puffers vie with parrot- and angel-fish in a frantic rush to grab bread from the swimmers' hands, with French baguettes the favourite food. (But beware; the relentless sun overhead can penetrate any waterproof sunscreen.) An hour before sunset several gigantic manta rays may put in a gala appearance. Coming up from the depths they twist and turn and go belly-up in front of the waterside cottages.

The pace is relaxing (or exasperating, depending on your temperament) until the evening drums start beating and the Polynesian dancers paddle in from the sea in their outrigger canoes. Local beauties, decked with lavish garlands of exotic flowers, dance up the beach with uninhibited and infectious enthusiasm.

● How to get there: Papeete, capital of Tahiti, has an international airport; flights from the USA take 7½ hours. There are frequent flights taking about 30 minutes from Papeete to Bora Bora (sit on the left side of the aircraft to admire the islands). The hotel's luxurious launch meets the flight. Hotel Bora Bora, BP1, Nunue, Bora Bora, French Polynesia (689 481 12, fax 689 677 438).



*Resort hotel of Amanpuri on the west coast of Phuket Island.*

## PHUKET, THAILAND

The island of Phuket off the western coast of Thailand is a fabulous tourist destination. Surrounded by the Andaman Sea, lush tropical hillsides reach down to beautiful beaches. Mountains of limestone rise dramatically from the sea, their sheer cliffs fringed with stalactites.

● The resort hotel of Amanpuri is set in an old-established coconut grove above Pansea Beach on the west side of the island. Great care has been taken to preserve the century-old palms which grow among the 40 individual pavilions, built to the design of the ancient Thai *sala*, with sliding doors and windows and sharply elevated tiled roofs. In the restaurant Thai specialities alternate with top-flight Italian dishes. The local fish is famous.

● There are 29 *wats* (temples) on Phuket, several of them in Phuket town, half an hour by car from the hotel. A boat trip around the island and farther into the Andaman Sea is an essential part of any holiday: there are amazing rock formations to see and caves eroded in the limestone to explore. Sea gypsies collect excretions from black and white swifts for birds' nest soup, from caves on the Phi Phi Islands, about 50 kilometres from Phuket. Phang Nga Bay is the location of the rock used as the fortress in the 1974 James Bond movie *The Man with the Golden Gun*. The Similan Islands, which lie 110 kilometres to the north-west, are renowned for their marvellous snorkelling and scuba diving.

● How to get there: Phuket is 890 kilometres south of Bangkok; approximately one hour's flying time or 12 hours by road. Amanpuri resort hotel is half an hour from Phuket's international airport. Amanpuri, Pansea Beach, Phuket Island, Thailand (311 394, fax 311 100).





# FOUR ISLANDS

## SINGAPORE

Travellers often spend two or three days in Singapore, usually combining business with pleasure, and probably *en route* for somewhere else. It is often derided as a soulless city, its atmospheric tourist attractions having been bulldozed to make way for high-rise buildings. In fact it is an attractive place, with a wealth of beautiful trees and flowering shrubs, of which Singaporeans are inordinately proud. The wholesale destruction of Chinatown has ceased and certain 19th-century merchant-trader houses have been well restored. It is no longer a great bargain basement, although new shopping malls are constantly appearing.

● Chinese food can be delectable. Top of the more formal restaurant list is the Shang Palace in the Shangri-La Hotel, with the most beautiful "Chinese" interior—designed in Paris. Diners eat in the main restaurant or in one of the small private rooms.

● Try lunch at a casual eating place, the fish restaurant at Jurong Pier, 30 minutes from the city centre by car. This is a Chinese businessmen's haunt, with views of the busy shipping lanes. A few years ago the food was served on tables covered with paper tablecloths. Now it is more sophisticated, with linen on the tables and moderately effective air-conditioning. The food is exceptional, but it still helps to have a Chinese friend to translate the menu and do the ordering. If you are emotionally robust, you can select your own fish and watch it being scooped out of the large holding tanks on the pier.

● On the way back from Jurong, stop at the newly restored colonial-style Alkaff Mansion for an elegant tea with cucumber sandwiches, and admire the views from the terraces to Singapore's distant harbour.

● Singapore has never posed as a great cultural centre and has only recently started restoring its museums and colonial buildings and promoting art shows and concerts. Until September, at the Empress Place, there is a particularly fine exhibition of Chinese artifacts from the Han Dynasty (206BC-AD221). These wonderful objects have come from 10 museums in China and assembling them took several years. Perhaps the most spectacular exhibit is a burial shroud, made of hundreds of slabs of jade pinned together by gold thread, which has never been outside China before. There are some splendid, lively sculptures of horses, intriguing pottery models of houses and palaces, and a miniature pig pen, with a sow suckling its young.

● Places to visit: Shang Palace, Shangri-La Hotel, Orange Grove Road (737 3644). Must book. Jurong Seafood Restaurant, 35 Jurong Pier Road, Singapore 2261 (265 3525). Ask for Madame Fong. Alkaff Mansion, 10 Telok Blangah Green, Singapore 0410 (270 5175). The Empress Place, 1 Empress Place (336 7633 ext 109). Open 9am-6pm.



PHOTOGRAPH BY SHIRLEY SHERWOOD

*A young dancer embodies the exciting, romantic spirit of Bali.*

## BALI

A few years ago, when Bali was the most romantic Far-Eastern destination, its beaches became overwhelmed by Australian tourists and its reputation plummeted. Now discriminating travellers are returning—not to the beaches, but to stay inland on a hillside near Ubud. Perched on the edge of the Ayung River Gorge is the Amandari Hotel, built by Adrian Zecha in 1989. Groups of cottages designed like the local Balinese houses nestle in the rice fields. The main swimming pool, overlooking the gorge, is shaped like the paddy field which it replaced. Many of the suites have their own smaller pools and all have enclosed private gardens with open-air baths and showers. Life in the paddy continues around the hotel, with farmers tending their crops and cattle just beyond its walls. In the restaurant courteous local staff serve delicious local food as well as French and Italian dishes. In the evening musicians play softly in the distance from a pavilion placed at the very edge of the gorge, reflected in the pool.

● A daily dance school is held in a pavilion in the hotel's grounds for young children from the nearby village of Kedewatan and in the evening exciting dance performances are held locally. Ubud has galleries, museums and shops filled with paintings, sculpture and handicrafts.

● White-water rafting through the dramatic Ayung River Gorge is a new project in Bali and can be an energetic and thrilling day's expedition. The trip is a wild ride of 11 kilometres, with a 130-foot drop from start to finish, between towering walls, "pin-balling" from rock to rock. Orchids and ferns trail in the river and five spectacular waterfalls cascade into the gorge.

● Amandari Hotel, Kedewatan, Ubud, Bali (361 95333, fax 361 95335).





# A SELECTIVE GUIDE TO SOME OF THE MORE INTERESTING AND ENTERTAINING EVENTS ARRANGED FOR THE COMING MONTHS

# BEST OF SUMMER



Women of history help celebrate the rise of a female executive in *Top Girls*.

## THEATRE

The address & telephone number of each theatre are given only on its first appearance.

**Black Snow.** Based on a satirical novel by Mikhail Bulgakov, Keith Dewhurst's new play looks at artistic censorship in 1920s Moscow. *Cottesloe, National Theatre, South Bank, SE1 (071-928 2252).*

**Carmen Jones.** Simon Callow directs Hammerstein's 1943, all-black version of Bizet's *Carmen*. The alternating casts are headed by Damon Evans & Wilhelmenia Fernandez, & Michael Austin & Sharon Benson. *Old Vic, Waterloo Rd, SE1 (071-928 7616).*

**The Comedy of Errors.** Ian Judge's surreal production, with Desmond Barrit & Graham Turner. Opens June 19. *Barbican Theatre, Barbican, EC2 (071-638 8891).*

**Dancing at Lughnasa.** Brian Friel's drama, set in 1930s Donegal, about a family on the brink of disintegration. With Brid Brennan & Alec McCowen. *Phoenix, Charing Cross Rd, WC2 (071-867 1044).*

**Edward II.** What subtleties there are in Marlowe's play get lost in a heavy-handed production, redeemed by a memorable performance from Simon Russell Beale as the king. *The Pit, Barbican, EC2 (071-638 8891).*

**Five Guys Named Moe.** Smash-hit jazz song-&-dance show by Clarke Peters, celebrating the music of Louis Jordan. A loud & lively evening's entertainment. *Lyric, Shaftesbury Ave, W1 (071-437 3686).*

**The Homecoming.** Harold Pinter's family-reunion comedy, with Warren Mitchell & Cherie Lunghi. *Comedy, Panton St, SW1 (071-867 1045).*

**Invisible Friends.** Play for children, written & directed by Alan Ayckbourn, about a little girl's make-believe companion and her invisible family. With Bill Moody & Emma Chambers. Until June 26. *Cottesloe.*

**Joseph & the Amazing Technicolor Dreamcoat.** Teen idol Jason Donovan makes his West End debut in the Andrew Lloyd-Webber/Tim

Rice favourite. Opens June 12. *Palladium, Argyll St, W1 (071-437 7373).*

**The King & I.** Return of the Rodgers & Hammerstein musical, with Susan Hampshire as the governess & David Yip as the King of Siam. June 4-July 13. *Sadler's Wells, Rosebery Ave, EC1 (071-278 8916).*

**King Lear.** Mannered but ultimately moving performance by John Wood who, with the rest of the cast (and Shakespeare), has to battle with a clumsy revolving box of a set. *Barbican Theatre.*

**The Last Days of Don Juan.** Nick Dear's version of Tirso de Molina's Don Juan play, with Linus Roache in the title role. *The Pit, Barbican.*

**Lift 91.** 10th anniversary season of the London International Festival of Theatre lines up an impressive selection of visiting companies. June 20-July 21. *Various venues.* Information from 071-379 0653.

**Long Day's Journey into Night.** Eugene O'Neill's Pulitzer-prize-winning tale of a family in conflict, with Timothy West, Prunella Scales & Sean McGinley. Opens May 21. *Lyttelton, National Theatre, South Bank, SE1 (071-928 2252).*

**Love's Labour's Lost.** Terry Hands's Stratford production, with Simon Russell Beale as the King of Navarre, Amanda Root as Rosaline & Ralph Fiennes as Berowne. Until June 8. *Barbican Theatre.*

**Macbeth.** Peter Woodward plays the title role, with Nichola McAuliffe as Lady Macbeth. Opens June 12. *Open Air Theatre, Regent's Park, NW1 (071-935 5756).*

**Matador.** New musical, directed by Elijah Moshinsky, based on the life of the great bullfighter El Cordobes. With John Barrowman & Stefanie Powers. *Queen's, Shaftesbury Ave, W1 (071-494 5040).*

**A Midsummer Night's Dream.** With Roy Hudd as Bottom & Richard O'Callaghan as Puck. Opens May 28. *Open Air Theatre.*

**The Miser.** Steven Pimlott directs Molière's comedy, in a translation by

Jeremy Sams. *Olivier, National Theatre, South Bank, SE1 (071-928 2252).*

**Much Ado About Nothing.** Bill Alexander's well-paced Stratford production, in which the admirable Susan Fleetwood endows Beatrice's barbs with a wit as sharp as her tongue. *Barbican Theatre.*

**Napoli Millionaria.** Peter Tinniswood's translation of Eduardo de Filippo's drama set in wartime Naples. With Ian McKellen & Clare Higgins. Opens June 27. *Lyttelton, National Theatre.*

**The Philanthropist.** Revival of Christopher Hampton's play, with Edward Fox as a university don with relationship problems & Tim Brooke-Taylor as one of his friends. *Wyndham's, Charing Cross Rd, WC2 (071-867 1116).*

**The Plough & the Stars.** Sean O'Casey's tragedy set in Dublin during the 1916 Easter Rising, with Judi Dench. Until June 22. *Young Vic, 66 The Cut, SE1 (071-928 6363).*

**Re: Joyce!** Maureen Lipman's hugely popular show celebrating Joyce Grenfell. Until June 8. *Vaudeville, Strand, WC2 (071-836 9987).*

**The Rehearsal.** Set in a French chateau in the 1950s, Jean Anouilh's dark comedy concerns a group of decadent friends rehearsing an 18th-century play to find their dangerous game becoming reality. *Garrick, Charing Cross Rd, WC2 (071-379 6107).*

**Richard III.** Richard Eyre's restless production, drawing strong parallels with Hitler in the 1930s until the battle scenes, when swords are drawn. Ian McKellen plays the king. *Lyttelton, National Theatre.*

**The Rocky Horror Show.** Revival of the camp 70s rock musical, complete with raucous audience participation. *Piccadilly, Denman St, W1 (071-867 1118).*

**The Rose Tattoo.** Peter Hall directs Tennessee Williams's steamy 1951 comedy, with Julie Walters as the young widow with a roving eye. June 11-Aug 24. *Playhouse, Northumberland Ave, WC2 (071-839 4401).*

**Same Old Moon.** James Ellis & Gabrielle Reidy in a play by Geraldine Aron about an Irish girl who travels the world. *Globe, Shaftesbury Ave, W1 (071-437 3667).*

**Sex Please, We're Italian!** Helen Mirren in Tom Kempinski's new farce, set in a small village near Naples. July 9-Aug 24. *Young Vic.*

**Silly Cow.** Ben Elton's disappointing revenge comedy, with Dawn French as a tabloid journalist holed up in a penthouse flat while her victims bay for blood. *Haymarket Theatre, Haymarket, SW1 (071-930 8800).*

**70 Girls 70.** Dora Bryan heads the cast in John Kander & Fred Ebb's musical about a group of retired vaudeville performers who turn to crime to protect their cheap Broadway hotel home. Opens June 17. *Vaudeville, Strand, WC2 (071-836 9987).*

**Tango Argentina.** Award-winning tango-dancing spectacular. May 24-June 22. *Aldwych Theatre, Aldwych, WC2 (071-836 6404).*

**Top Girls.** Caryl Churchill's 1982 play explores the rise of a "go-getter" woman executive & the price she & other women have to pay for their success. Max Stafford-Clark directs, with Deborah Findlay & Lesley Manville. Until June 15. *Royal Court, Sloane Sq, SW1 (071-730 1745).*

**The Trial.** Steven Berkoff's adaptation of Kafka's story about one man's search for truth in an impenetrable bureaucracy. Antony Sher plays the victim of the law. Until June 11. *Lyttelton, National Theatre.*

**Troilus & Cressida.** Sam Mendes directs Amanda Root as Cressida & Ralph Fiennes as Troilus. Opens June 18. *The Pit, Barbican.*

**Twelfth Night.** The Peter Hall Company production of Shakespeare's comedy of mistaken identity, with Eric Porter as Malvolio. Until June 1. *Playhouse.*

**Two Shakespearean Actors.** John Carlisle & Anton Lesser as the rival actors William Charles Macready & Edwin Forrest, in Richard Nelson's play. Until June 8. *The Pit, Barbican.*





Simon Russell Beale, a memorable *Edward II*. Tom Stoppard's screen version of *Rosencrantz and Guildenstern Are Dead*. Robert De Niro in *Guilty by Suspicion*.

**White Chameleon.** Christopher Hampton's new play concerns a boy growing up in the Egypt of the 1950s as the Suez crisis begins. With Saeed Jafrey, Tom Wilkinson & Suzanne Burden. *Cottesloe, National Theatre*.

**The White Devil.** John Webster's tragedy of intrigue, ambition & murder. Cast includes Eleanor Bron, Josette Simon, Claire Benedict & Colin Wells. Opens June 13. *Olivier, National Theatre*.

#### RECOMMENDED LONG RUNNERS

**Aspects of Love, Prince of Wales** (071-839 5972); **Blood Brothers**, Albery (071-867 1115, cc 071-867 1111); **Buddy**, Victoria Palace (071-834 1317); **Cats**, New London (071-405 0072); **Me & My Girl**, Adelphi (071-836 7611); **Les Misérables**, Palace (071-434 0909); **Miss Saigon**, Theatre Royal, Drury Lane (071-836 8108); **The Mousetrap**, St Martin's (071-836 1443); **The Phantom of the Opera**, Her Majesty's (071-839 2244); **Return to the Forbidden Planet**, Cambridge (071-379 5299); **Run for Your Wife! Duchess** (071-836 8243); **Shirley Valentine**, Duke of York's (071-836 5122); **Starlight Express**, Apollo Victoria (071-828 8665).

## CINEMA

**The Ballad of the Sad Café** (15). Simon Callow makes his first foray into directing with this Merchant Ivory adaptation of the novel by Carson McCullers, a tragedy of unrequited love. With Vanessa Redgrave, Keith Carradine & Rod Steiger.

**The Bonfire of the Vanities** (15). Brian DePalma takes on Tom Wolfe's bestseller with mixed results. Tom Hanks is surprisingly good as the Wall Street whiz-kid indicted for a hit-&-run accident involving a black youth, but the book's deep cynicism never surfaces.

**Class Action** (15). Class-war in the courtroom as Gene Hackman & Mary Elizabeth Mastrantonio play

father-&-daughter lawyers with polarised political differences who also oppose each other on a case. Opens June 21.

**The Company of Strangers** (PG). Oddball Canadian drama about eight women, only one of whom is aged less than 70, who spend the night together in an abandoned farmhouse when their bus breaks down. Cynthia Scott directs.

**Desperate Hours** (15). Disappointing Michael Cimino thriller about a family taken hostage in their own home. Wildly hammy performances from Mickey Rourke, Anthony Hopkins & Mimi Rogers.

**The Doors** (18). Biographical account of the career of one of the most popular rock bands of the 1960s, focusing on the tragically short life of vocalist Jim Morrison (Val Kilmer). Oliver Stone's tribute is traditional in structure, but buoyed by Kilmer's mesmerising presence & wonderful psychedelic music.

**Filofax** (12). Charles Grodin is an account executive whose life falls apart when his "personal organiser" is lost & falls into the hands of escaped convict James Belushi. Frantic comedy directed by Arthur Hiller. Opens May 17.

**Guilty by Suspicion** (15). During 1951 in the USA, McCarthyism is at its peak: film-maker Robert DeNiro refuses to name names to the House Subcommittee on Un-American Activities & pays a heavy price. Directed & written by Irwin Winkler. Opens May 24.

**Hamlet** (U). Franco Zeffirelli directs Mel Gibson as the tormented Prince in this high-budget production. With Glenn Close, Alan Bates, Paul Scofield & Helena Bonham-Carter, & music by Ennio Morricone.

**Highlander II—The Quickening** (15). Sequel to the 1986 cult sci-fi hit, again with Christopher Lambert as the rugged Scottish hero & Sean Connery as his sage. This time the year is AD2024, the ozone layer has gone & the people of earth have to survive

in 97° heat & 97 per cent humidity. **Jacob's Ladder** (18). Sporadically chilling supernatural thriller from Adrian Lyne, with Tim Robbins as a Vietnam veteran who starts to see demons: is he going mad, or going to hell? The biblical subtext is played upon to good effect, but the story increasingly loses its way, despite excellent shock-effects.

**L.A. Story** (15). Steve Martin plays a hapless weatherman, fired from his job, who finds true love in the arms of Victoria Tennant. Opens May 17.

**Misery** (18). Rob Reiner follows *When Harry Met Sally* with this gripping adaptation by William Goldman of a Stephen King story. James Caan is an injured romantic novelist marooned in a snowstorm with flaky fan Kathy Bates. An intimate, high-tension thriller of strangely old-fashioned lineage.

**Mister Johnson** (12). British colonial Africa, 1923, is the setting for Bruce Beresford's touching story of a Nigerian (Maynard Eziashi) & his friendship with a stiff-upper-lipped Englishman (Pierce Brosnan). The contradictions & evils—of imperialism are well brought out in William Boyd's script from Joyce Cary's novel.

**Night Sun** (12). Italian/French/German co-production, directed by the Taviani brothers, based on Tolstoy's novel *Father Sergius* about a man's search for spiritual redemption. Julian Sands takes the lead role, with Nastassja Kinski & Patricia Millardet. **Q&A** (18). Racism in the US legal system is the target for Sidney Lumet's incisive thriller. Strong performances from Timothy Hutton & Nick Nolte.

**Quick Change** (15). Raucous comedy directed by Bill Murray & starring himself as a former city planner who turns to a life of crime. Geena Davis, Randy Quaid & Jason Robards lend support.

**Rosencrantz & Guildenstern Are Dead** (PG). Tom Stoppard directs a screen version of his own play. With Richard Dreyfuss, Gary Oldman & Tim Roth. The film won the 1990

Golden Lion Award at Venice. Opens May 24.

**Scenes From a Mall** (15). Marital infidelity is the theme of Paul Mazursky's domestic drama, with Woody Allen & Bette Midler as a couple who have things to get off their chests.

**The Silence of the Lambs** (18). Truly terrifying suspense film with Anthony Hopkins revelling in the role of a psychopath nicknamed "Hannibal the Cannibal" (for obvious reasons). Jodie Foster is also on top form as the cop who needs his help to solve another grisly case. Jonathan Demme directs with studied menace. Opens May 31.

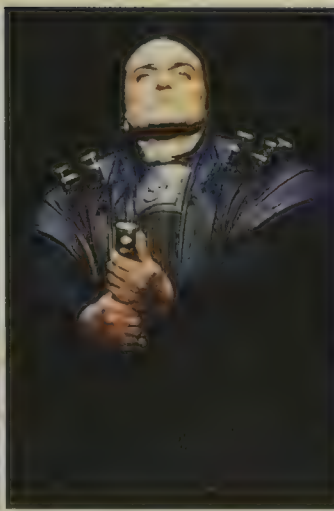
**Sleeping With the Enemy** (15). Soft-centred thriller with Julia Roberts as a young woman who assumes a new identity in a desperate attempt to escape her husband's obsessive love. Joseph Ruben directs.

**War Party** (18). American Indians battle with their white neighbours in the contemporary setting of northern Montana, after a carnival turns into a rumpus. Trite, over-didactic, action adventure with its heart in the right place. Teen stars Kevin Dillon & Billy Wirth give it all they've got.

**Where Angels Fear to Tread** (not yet certificated). E. M. Forster's tragic-comedy about the misjudged marriage between a widow & an Italian 12 years her junior, & subsequent family wrangles over custody of their baby when she dies, is brought to the screen by director Charles Sturridge & producer Derek Granger. Helen Mirren, Rupert Graves, Judy Davis & Helena Bonham-Carter co-star. Opens June 21. Royal film première in the presence of the Princess of Wales in aid of CRUSAID & the Hammersmith Hospital Help Hammer Cancer Appeal. May 29. *Odeon, Leicester Sq, WC2*.

**White Fang** (PG). Disney drama about a hero-dog, & his human pal Ethan Hawke, & their adventures in snowy Alaska. Randal Kleiser directed this adaptation of the Jack London novel. Opens May 24.





Josephine Barstow in *Lady Macbeth of Mtsensk* at E.N.O. Atila at the Royal Opera House. Dutch National Ballet bring *Romeo and Juliet* to the Coliseum.

## OPERA

### EARLS COURT

SW5 (071-370 8370).

**Tosca.** An arena production by Francesca Zambello & a cast of 250, destined to turn Puccini's melodrama into an operatic spectacular of the kind now associated with this venue. Jacques Delacôte conducts alternating casts. June 23-29.

### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (071-836 3161, cc071-240 5258).

**Peter Grimes.** Philip Langridge heads an excellent cast in a performance of great musical power, that almost silences misgivings about the flawed production. May 16, 22, 25, 29, 31, June 4, 10, 15, 18, 21.

**Timon of Athens.** World première of Stephen Oliver's opera based on Shakespeare, commissioned by E.N.O. Production by Graham Vick; Monte Jaffe, the company's recent unforgettable Lear, sings the title role. May 17, 21, 24, 30, June 7, 12, 19.

**The Cunning Little Vixen.** Return of David Pountney's delightful production, with Lesley Garrett & Margaret Preece sharing the title role. May 18 (m&c), 23, June 1, 5, 13.

**Lady Macbeth of Mtsensk.** E.N.O. concludes its bold season of 20th-century opera with Shostakovich's masterpiece in Pountney's award-winning production. Josephine Barstow repeats her searing portrayal of the doomed heroine, Katerina. June 6, 8, 11, 14, 17, 20, 22.

### THE GARDEN VENTURE

Riverside Studios, Crisp Rd, W6 (081-748 3354, cc081-563 0331).

Six new short works, commissioned by the Royal Opera to encourage the writing & composition of opera. They are performed as two triple bills, with the collaboration of the Endymion Ensemble. May 31-June 8.

### OPERA 80

Sadler's Wells, Rosebery Ave, EC1 (071-278 8916).

**The Magic Flute.** Stephen Austin as Tamino, Lisa Tyrrell as Pamina,

Peter Langham-Evans as Papageno, in Stephen Medcalf's production. May 21, 23, 25, 28, 30, June 1.

**Don Pasquale.** Sally Driscoll as Norina, Phillip Guy-Bromley as Don Pasquale & Colin McKerracher as Ernesto sing David Parry's new translation. May 22, 24, 29, 31.

### ROYAL OPERA

Covent Garden, WC2 (071-240 1066).

**Carmen.** Nuria Espert's new production, with Maria Ewing & Kathleen Kuhlmann sharing the title role. Luis Lima & Sergej Larin sharing Don José. May 16, 18, 22, 25.

**Tosca.** With Hildegard Behrens/Galina Savova as Tosca, Neil Shicoff as Cavaradossi, Samuel Ramey as Scarpia. Michel Plasson conducts. May 17, 21, 24, 28, 31, June 3.

**Gawain.** World première of Harrison Birtwistle's opera based on a 14th-century poem. Elgar Howarth conducts Di Trevis's production, with François Le Roux as Gawain & John Tomlinson as the Green Knight. May 30, June 4, 6, 8, 19, 22.

**Les Contes d'Hoffmann.** Alfredo Kraus makes a long overdue return to London to sing the title role in John Schlesinger's spectacular production, with James Morris as the four villains. Korean soprano Sumi Jo makes her house début as Olympia, Leontina Vaduva sings Antonia. Jeffrey Tate conducts. June 15, 18, 21, 24, 27, 29.

**Attila.** Elijah Moshinsky's well-paced, dramatic production, with the title role again shared by Ruggero Raimondi & Barseg Tumanyan; Karen Huffstodt makes her house début as Odabella. Vladimir Chernov sings Ezio. June 20, 26, July 3.

**La Cenerentola.** Anne-Sophie von Otter sings Angelina, with Raúl Gimenez as Ramiro, Jeffrey Black as Dandini. Claudio Desderi as Don Magnifico. Carlo Rizzi conducts. June 28, July 2, 9.

**Orfeo ed Euridice.** Alto Jochen Kowalski again sings Orfeo in Harry Kupfer's award-winning Berlin Komische Oper production. Hartmut Haenchen conducts. July 5, 10.

### OUT OF TOWN

#### GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, E Sussex (0273 541111).

**Le nozze di Figaro.** Andrew Davis conducts a revival of Peter Hall's production, with Alan Opie as Figaro, Alison Hagley as Susanna, Gunnell Bohman as the Countess, Jeffrey Black as the Count. May 21, 23, 25, 29, June 1, 3, 6, 9, 12, 16, 21, 23.

**Così fan tutte.** New production by Trevor Nunn, designed by Maria Björnson, with Amanda Roocroft & Suzanne Johnston as Fiordiligi & Dorabella, Kurt Streit & Jake Gardner as their false lovers. Simon Rattle conducts. May 24, 26, 30, June 2, 4, 8, 14, 17, 25, 29, July 1, 5, 7, 10.

**Idomeneo.** Graeme Jenkins conducts a revival of Trevor Nunn's production; Keith Lewis sings the title role, with Sylvia McNair as Ilia, John LaPierre as Idamante. June 10, 13, 15, 22, 27, 30, July 6, 8, 14, 17, 20, 25.

**La clemenza di Tito.** New production by Nicholas Hytner of an opera not previously staged at Glyndebourne, with designs by David Fielding. Philip Langridge sings the title role, Diana Montague is Sesto. June 28, July 2, 12, 15, 21, 27, 30.

#### OPERA NORTH

**Faust. Carmen. King Priam.**

Palace, Manchester (061-236 9922), May 16-18. *New Theatre, Hull* (0482 226655), May 21-25. *Theatre Royal, Nottingham* (0602 482626), May 28-June 1.

#### SCOTTISH OPERA

**Regina.** European première of Marc Blitzstein's opera based on the Lillian Hellman play *The Little Foxes*.

**The Barber of Seville. Falstaff.**

*Theatre Royal, Glasgow* (041-331 1234), May 16-25. *His Majesty's, Aberdeen* (0224 641122), June 4-8 (not *Regina*). *Theatre Royal, Newcastle* (091-232 2061), June 18-22. *Playhouse, Edinburgh* (031-557 2590), June 26-29 (not *Regina*).

#### WELSH NATIONAL OPERA

**La traviata. Rigoletto. Salome.**

*New Theatre, Cardiff* (0222 394844), May 24-June 8.

Also **Count Ory.** Aidan Lang's mildly outrageous but hugely enjoyable production, with Bonaventura Bottone as the lecherous Count.

*Hippodrome, Bristol* (0272 299444), June 11-15. *Hippodrome, Birmingham* (021-622 7486), June 25-29. *Mayflower, Southampton* (0703 229771), July 2-6. *Palace, Manchester* (061-236 9922), July 9-13.

## DANCE

**Birmingham Royal Ballet.** *Swan Lake*, production by Peter Wright & Galina Samsova. Triple bill: *Airs*, choreography by Paul Taylor, music by Handel; *"Licence my Roving Hands"*, William Tuckett's new five-part suite to music by Jimi Hendrix; *Paquita*, Petipa's ballet. June 10-15 (m&c), *Hippodrome, Birmingham* (021-622 7486). June 24-29, *Mayflower, Southampton* (0703 229771).

**Dutch National Ballet.** British première of Rudi van Dantzig's production of *Romeo & Juliet*, music by Prokofiev, with three casts of principals. July 9-13. *London Coliseum, St Martin's Lane, WC2* (071-836 3161, cc 071-240 5258).

**English National Ballet.** *The Taming of the Shrew*, Cranko's ballet to music by Scarlatti; Triple bill: *The Sanguine Fan, Our Waltzes*, by the Venezuelan choreographer Vicente Nebrada, *Anne Frank*, British première of Mauricio Wainrot's ballet; *Olegin*, Cranko's choreography; Triple bill: *Four Last Songs, Swansong, Etudes*. June 24-July 6. *London Coliseum*.

**Royal Ballet.** *Cyrano*, David Bintley's ballet, based on Rostand's play, to music by Wilfred Josephs. May 23, 27, 29, June 1. Triple bill, marking the centenary of Bronislava Nijinska: *Les Biches*, Nijinska's satire on 1920s fashionable society, music by Poulenc; *Scènes de Ballet*, Ashton's classical choreography to music by Stravinsky; *Les Noces*, Stravinsky's score depicting a Russian wedding, choreographed by Nijinska. June 5, 7, 10-14. Triple bill: *Raymonda, Act III, A Month in the*





Design for Birmingham Royal Ballet's "Licence My Roving Hands". Felicity Lott and Ann Murray at Wigmore. Kurt Sanderling conducts at the Festival Hall.

*Country, Elite Syncopations.* June 25. Royal Opera House, Covent Garden, WC2 (071-240 1066/1911).

On tour

*Cyrano.* June 17-20. Triple bill: *Danses Concertantes, A Month in the Country, Raymond, Act III.* June 21, 22(m&c). Hippodrome, Birmingham.

## MUSIC

BARBICAN HALL.  
EC2 (071-638 8891).

**Richard Tauber Centenary.** Robin Stapleton conducts the London Concert Orchestra in excerpts from operettas by Lehár, with Arthur Davies, tenor. May 18, 8pm.

**Royal Concertgebouw Orchestra, Amsterdam** perform Bruckner's Symphony No 5, under their chief conductor, Riccardo Chailly. May 24, 7.45pm.

**English Chamber Orchestra.** Mark Wigglesworth conducts the first performance of David Matthews's Symphony No 4 & works by Tippett, Bennett & Britten. May 28, 7.45pm.

**London Symphony Orchestra.** Michael Tilson Thomas conducts the final programme in his Childhood festival, which includes the UK premiere of his own work *From the Diary of Anne Frank*, with Audrey Hepburn as the narrator; also works by Wagner, Bernstein & Britten. May 30, 7.45pm.

**London Symphony Orchestra.** Kent Nagano conducts two programmes. Debussy, Stravinsky, Bartók, June 2, 7.30pm; Weill's *Seven Deadly Sins*, with Ute Lemper, & Mahler's Symphony No 4, with Felicity Lott, June 6, 7.45pm.

**Singapore Symphony Orchestra.** Choo Hooey conducts Tchaikovsky's Violin Concerto, with Vanessa-Mae, & Brahms's Symphony No 2. June 3, 7.45pm.

**English Chamber Orchestra.** Bach, Mendelssohn. Mozart. Beethoven, directed from the harpsichord by Philip Ledger. June 7, 7.45pm.

**Paul Tortelier Celebration Concert.** An evening of cello music by

Tchaikovsky, Fauré, Debussy, Casals & Tortelier himself, played by the LSO, conducted by Yehudi Menuhin. Charles Groves & Yan Pascal Tortelier, with four distinguished solo cellists. June 10, 7.45pm.

**London Symphony Orchestra.** Three programmes conducted by Rafael Frühbeck de Burgos: works by Richard Strauss, with Artur Pizarro, winner of the 1990 Leeds Piano Competition, June 20, 7.45pm; Mstislav Rostropovich is the soloist in two cello concertos by Swiss composers Bloch & Honegger marking the 700th anniversary of the Confederation of Switzerland, June 25, 7.45pm; excerpts from Wagner's operas, with Rita Hunter, soprano, June 30, 7.30pm.

FESTIVAL HALL.

SouthBankCentre, SE1 (071-928 8800).

**London Philharmonic.** Charles Mackerras conducts Mozart. Mercadante, Dvořák. May 17 & 24, 7.30pm. Bernard Haitink conducts Mahler's Symphony No 7. May 20, 7.30pm.

**Royal Philharmonic Orchestra.** Paolo Olmi conducts a concert performance of Verdi's *Nabucco*, with Julia Varady, Matteo Manuguerra, Dmitri Kavrakos & the Pro Music Chorus of London. May 21, 7.30pm.

**Montserrat Caballé,** the distinguished Spanish soprano sings arias by Puccini, Bellini & Verdi, with the Royal Philharmonic Opera Orchestra. May 23, 7.30pm.

**BBC Symphony Orchestra** 60th anniversary season. Gennadi Rozhdestvensky conducts Prokofiev, Britten, Elgar. May 26, 7.30pm.

**Los Angeles Philharmonic.** Kurt Sanderling conducts Beethoven's Piano Concerto No 4, with Richard Goode, & Bruckner's Symphony No 4, May 29; Haydn's Symphony No 39 & Shostakovich's Symphony No 8, June 2; 7.30pm.

**Royal Philharmonic Orchestra.** Owain Arwel Hughes conducts Beethoven's Piano Concerto No 5, with Jon Kimura Parker, & Orff's *Carmina Burana*. May 31, 7.30pm.

**Murray Perahia,** piano. Mozart,

Brahms, Beethoven. June 3, 7.30pm.

**Royal Liverpool Philharmonic Orchestra.** Libor Pešek conducts Bruch's Violin Concerto No 1, with Igor Oistrakh, & Mahler's Symphony No 9. June 4, 7.30pm.

**ENO's tribute to Reginald Goodall.** Mark Elder conducts the ENO Orchestra & some of the company's leading singers in extracts from the Wagner operas for which Goodall is best remembered. June 9, 3.15pm.

**Philharmonia.** Carlo Rizzi conducts Brahms, Borodin, Mussorgsky/Ravel. June 9, 7.30pm.

**Bach Choir, English Chamber Orchestra.** David Willcocks conducts Mozart. June 10, 7.30pm.

**Jessye Norman** sings the closing scene from Strauss's *Salome*, with the Philharmonia under Giuseppe Sinopoli, who also conducts Brahms's Symphony No 4. June 13, 7.30pm.

**Philharmonia.** Claus Peter Flor conducts Haydn's oratorio *The Creation*, with the Philharmonia Chorus, June 16; Weber, Strauss & Beethoven's Violin Concerto, with Viktoria Mullova, June 19; 7.30pm.

**Royal Philharmonic Orchestra.** André Previn conducts three concerts. Berlioz & Britten, June 20; Dutilleux's Symphony No 2 & Walton's *Belshazzar's Feast*, with the Brighton Festival Chorus, June 23; Britten's War Requiem, with massed choirs, June 27, 7.30pm.

**Academy of St Martin-in-the-Fields.** Neville Marriner conducts two Mozart programmes, with Alfred Brendel as piano soloist. June 21, 26, 7.30pm.

**Philharmonia & Chorus.** Giuseppe Sinopoli conducts Verdi's Requiem. July 2, 7.30pm.

WIGMORE HALL

36 Wigmore St, W1 (071-935 2141).

**90th Anniversary Series:** Artists who have associations with the hall, including Steven Isserlis, cello, Pascal Rogé, piano, & Sarah Walker, mezzo-soprano, perform works by Grieg, Janáček, Sibelius, Fauré, Debussy, Schoenberg & Rachmaninov, all

composed in 1901, the year the hall opened. May 31, 7.30pm.

**Brigitte Fassbaender,** mezzo-soprano, **Graham Johnson,** piano. Schubert, 19 Lieder. June 1, 7.30pm.

**English Concert,** Trevor Pinnock directs from the harpsichord works by Torelli, Geminiani/Corelli, Bach, Wassanaer. June 2, 7pm.

**Mieczyslaw Horszowski,** piano, who celebrates his 99th birthday this month, plays Bach, Beethoven, Chopin, Schumann. June 4, 7.30pm.

**Songmakers' Almanac,** with Sarah Walker, mezzo-soprano, Richard Jackson, baritone, Graham Johnson, piano. Echoes of the first Wigmore Hall season, including songs by the then young moderns Sibelius & Wolf. June 8, 7.30pm.

**Ralph Kirshbaum,** cello, **Roger Vignoles,** piano. Bartók, Bach, Schumann, Shostakovich. June 11, 7.30pm.

**Nikita Magaloff,** piano, plays Chopin. June 14, 7.30pm.

**Felicity Lott,** soprano, **Ann Murray,** mezzo-soprano, **Graham Johnson,** piano. Duets & songs by Purcell, Rossini, Brahms, Gounod, Saint-Saëns, Fauré. June 15, 7.30pm.

**Olaf Baer,** baritone, **Geoffrey Parsons,** piano. Schumann's *Dichterliebe* & *Liederkreis*, June 20; Schubert's *Die schöne Müllerin*, June 29; 7.30pm.

**Academy of Ancient Music.** Christopher Hogwood conducts Haydn. June 22, 7.30pm.

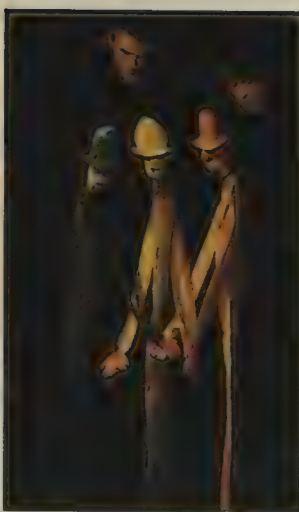
**Malcolm Bilson,** fortepiano, plays Mozart. June 24, 7.30pm.

**Stephen Hough,** piano. Czerny, Liszt, Gounod/Liszt, Tausig. June 28, 7.30pm.

**Elly Ameling,** soprano, **Rudolf Jansen,** piano. Songs by Mozart & Haydn, & favourites of 15 years at the Wigmore Hall, including Schubert, Schumann, Brahms, Wolf, Strauss, Fauré, Debussy, Ravel, Poulenc, Duparc. June 30, 7pm.

**Peter Schreier,** tenor, **András Schiff,** piano. Schubert Lieder by an exceptionally polished duo close the season. July 1, 7.30pm.





Japanese theatre at the Aldeburgh Festival, beach sculptures for Bournemouth and puppets in Bury St Edmunds. Guercino's paintings at the National Gallery.

## FESTIVALS

### ALDEBURGH FESTIVAL

An interesting double-bill of Britten's church parable *Curlew River* & the Japanese Noh drama *Sumidagawa*, which inspired him to write it, will be performed by Japanese singers & actors. Composer-in-residence Harrison Birtwistle directs his opera *Punch & Judy*, which mingles medieval roots with *commedia dell'arte*. June 7-23. Box office: High St, Aldeburgh, Suffolk IP15 5AX (0728453543).

### BATH INTERNATIONAL FESTIVAL

The theme "Beyond Vienna" explores the music of Czechoslovakia, Hungary, the USSR & Austria, to be played by artists from those countries. An Anglo-Georgian jazz project brings together musicians from the twin towns of Bristol & Tbilisi. Opera 80 present *The Magic Flute* & *Don Pasquale*. May 24-June 9. Box office: Linley House, Pierrepont Pl, Bath BA1 1JY (0225463362).

### BOURNEMOUTH FESTIVAL

In its first year focuses on the music of Mozart with *Don Giovanni* & *The Marriage of Figaro*, performed by Travelling Opera, & the Requiem, performed by Bournemouth Sinfonietta & Symphony Chorus conducted by Yehudi Menuhin. Also appearing: pianists Peter Donohoe & Tamás Vásáry, tenor Dennis O'Neill, chamber groups from Europe & Australia. Plus brass band concerts in the Pine Walk. June 7-30. Box office: International Centre, Exeter Rd, Bournemouth BH2 5BH (0202 297297).

### BRIGHTON FESTIVAL

The "American Roots & Pioneers" theme brings the Los Angeles Baroque Orchestra, Continuum chamber group from New York & Muntu Dance Theatre of Chicago, exhibitions of American art & photography, the European première of *Lost in the Stars* by Kurt Weill, blues & jazz in the big top, plus comedy, literature, films, theatre & Zap Club. Until May 26. Information centre: 111 Church St, Brighton BN1 1UD (0273 676926).

### BURY ST EDMUNDS FESTIVAL

From concerts by the English Chamber Orchestra & London Mozart Players & recitals by harpsichordist George Malcolm & the Chilingirian Quartet to flamenco, jazz, a steel band & puppet show for children. Until May 25. Box office: Theatre Royal, Westgate St, Bury St Edmunds, Suffolk IP33 1QR (0284 769505).

### GREENWICH FESTIVAL

Wide range of events throughout the borough, including Henry VIII's 500th birthday celebrations, & concerts by an oboist-in-residence. Also *The Yeomen of the Guard*, Handel's oratorio *Esther*, national dancing, riverboat concerts, wildlife walks, theatre & cabaret, a dockyard festival & Woolwich carnival. June 7-16. Box office: 151 Powis St, London SE18 6JL (081-317 8687).

### HAYDN IN OXFORD FESTIVAL

Marks the composer's visit to the city 200 years ago to receive an honorary degree, with symphonies, masses, concertos, quartets & his oratorio *The Creation*. With the English Concert, Hanover Band & college & cathedral choirs. July 2-9. Box office: Cunmor Hill, Oxford OX2 9HA (0865 864056).

### LUFTHANSA BAROQUE MUSIC FESTIVAL

Brings to London for the first time period-instrument ensembles from Prague, Berlin & Dresden. Also anniversary performances of Purcell's *King Arthur*, Handel's *Samson* & Vivaldi's *La ninfa e il pastore*. May 28-June 27. Box office: St James's Church, Piccadilly, London W1V 9LF (071-434 4003).

### NOTTINGHAM FESTIVAL

Celebrates the anniversaries of Mozart, Prokofiev & Bliss in concerts, readings & on film. Features a jazz pianist from Cape Town, traditional music & dance from India, Asian popular songs, a folk group from Bolivia, cajun blues & boogie. May 24-June 8. Box office: Victoria Centre, Nottingham NG1 3QB (0602 419741).

### SPITALFIELDS FESTIVAL

Held in Christ Church. Opens with a carnival masquerade for Mozart's bicentenary, in which the guests

assume the guise of people who influenced the composer's life. Ranges from anonymous 12th-century choral music to premières of works by Judith Weir, Gavin Bryars, John Tavener & Diana Burrell. June 5-28. Box office: St Paul's Churchyard, London EC4M 8BU (071-248 4260).

## EXHIBITIONS

### BANKSIDE GALLERY

48 Hopton St, SE1 (071-928 7521).

**115th Exhibition of the Royal Society of Painter-Etchers & Engravers.** May 17-June 16. Tues 10am-8pm, Wed-Sat 10am-5pm, Sun 1-5pm. £1.50, concessions 75p.

### DAVID BLACK

96 Portland Rd, W11 (071-727 2566).

**Arts & Crafts Carpets.** Exhibits include C.A. Voysey's River Rug & a carpet designed by William Morris. May 22-June 22. Mon-Sat 11am-6pm. Closed May 27.

### BRADFORD INDUSTRIAL MUSEUM

Moorside Mills, Eccleshill, Bradford, W Yorks (0274 631756).

**Edna Lumb.** Retrospective show chronicling changes in the industrial scene by the artist who painted London's markets & bridges for the ILN. June 8-July 21. Tues-Sun 10am-5pm.

### BRITISH MUSEUM

Great Russell St, WC1 (071-636 1555).

**Chinese Pottery & Porcelain.** Some 200 pieces from prehistory to the present. Until Aug 18.

**Japanese Art: Masterpieces in the British Museum.** Second selection of the museum's treasures is devoted to recent acquisitions & 20th-century works. Until Aug 4.

**Drawings by Guercino from British Collections.** More than 200 works celebrate the 400th anniversary of their artist's birth. May 17-Aug 18. Mon-Sat 10am-5pm, Sun 2.30-6pm.

### CONNAUGHT BROWN

2 Albemarle St, W1 (071-408 0362).

**The Affordable Art Company.** Thirteen galleries show 20th-century works priced from £50 to £2,000. In-

formation from Connaught Brown. June 13-18. Daily 10am-6pm.

### DESIGN MUSEUM

Bullers Wharf, Shad Thames, SE1 (071-407 6261).

**F.H.K. Henrion: 1914-90.** Retrospective for the graphic designer who died last year. Second World War posters, assignments for *Punch*, logos for the National Theatre & Girobank. Until June 23. Tues-Sun 11.30am-6.30pm. £2.50, concessions £1.50. Open May 27.

### ESKENAZI

166 Piccadilly, W1 (071-493 5464).

**Symbols of Status.** Inlaid bronzes & related material from pre-Tang China. June 11-July 5. Mon-Fri 10am-5.30pm, Sat 10am-1pm.

### FESTIVAL HALL

South Bank Centre, SE1 (071-928 0906).

**The Shock of the Old: Traditional African Textiles.** Tribal fabrics, now recognised as influences on such artists as Matisse & Klee & on designers like Gigli & Miyake. June 25-July 28. Daily 10am-10pm.

### GOLDSMITHS' HALL

Foster Lane, EC2 (071-606 7010).

**Kevin Coates.** More than 100 jewels, silver & small sculptures by this leading artist-goldsmith. June 26-July 19. **Andrew Grima retrospective.** Pieces by the doyen of modern jewellery design. June 26-July 19. Mon-Sat 10.30am-5pm.

### HAYWARD GALLERY

South Bank Centre, SE1 (071-928 3144).

**Richard Long: Walking in Circles.** Floor sculptures, mud works, & photographs recording walks made in Dartmoor, the Himalayas & the Sahara. June 14-Aug 11. Daily 10am-6pm, Tues, Wed until 8pm. £4, concessions & everybody Mon £2.50.

### SALLY HUNTER FINE ART

11 Halkin Arcade, Motcomb St, SW1 (071-235 0934).

**The Westminster School of Art.** A tribute to the establishment that trained Sickert, Bomberg, Gilman, Grant & Ardizzone. June 19-July 12. Mon-Fri 10am-6pm.





André Derain's *Westminster Bridge*, from *The Fauve Landscape* at the RA.

#### HYDE PARK GALLERY

16 Craven Terrace, W2 (071-4022904).

**Janusz Maszkiewicz.** Abstract paintings by a Polish artist. June 3-15. Mon-Sat 11am-6pm.

#### MARLBOROUGH GRAPHICS

42 Dover St, W1 (071-4952642).

**Fifteen Artists from the 11th Bradford British Print Biennale.** Until June 1.

**Ken Kiff.** Monotypes, woodcuts & lithographs. June 7-July 6.

Mon-Fri 10am-5pm, Sat 10am-4pm. Closed May 27.

#### ROY MILES GALLERY

29 Bruton St, W1 (071-4954747).

**Russian Summer Show.** More than 200 oil paintings including landscapes, portraits & religious works. June 12-July 20. Mon-Fri 10am-6pm, Sat 10am-1pm.

#### MUSEUM OF LONDON

London Wall, EC2 (071-6003699).

**The Simms Car: Motoring Beginnings.** The work of Frederick Simms (1863-1944), "father of the British motor industry". May 27-Sept 23. Tues-Sat 10am-6pm, Sun 2-6pm. Open May 27.

#### NATIONAL GALLERY

Trafalgar Sq, WC2 (071-8393321).

**Guercino in Britain: Paintings from the British Collection.** Works by the 17th-century Italian artist. June 28-July 31.

Sainsbury Wing:

**Early Renaissance paintings from Italy, the Netherlands & Germany.** From July 10.

Mon-Sat 10am-6pm, Sun 2-6pm.

#### NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (081-8584422).

**Henry VIII at Greenwich.** Major 500th anniversary exhibition of Tudor treasures marking the two-thirds of his life that the king spent at the now demolished Palace of Placentia. Until Aug 31. Mon-Sat 10am-6pm, Sun noon-6pm. £3.25, concessions £2.25.

#### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (071-3060055).

**John Bratby.** Re-evaluation of this

"kitchen-sink" artist's contribution to British painting. Until May 27.

**BPP Portrait Award 1991.** The prize-winners in this annual competition. June 7-Sept 1.

**The Pursuit of Perfection: the photographs of Dorothy Wilding.** Portraits of stage stars & royalty, writers & singers between 1915 & the 1950s. July 5-Sept 29.

Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm.

#### NATIONAL THEATRE FOYERS

South Bank, SE1 (071-6330880).

**Selected Drawings of Frank Lloyd Wright.** Almost 70 years' work by America's most influential architect. Until June 22. Mon-Sat 10am-11pm.

#### NEW GRAFTON GALLERY

49 Church Rd, Barnes, SW13 (081-7488850).

**Josephine Trotter.** Boldly coloured landscapes. May 23-June 8. Tues-Sat 10am-5.30pm.

#### PORTAL GALLERY

16a Grafton St, W1 (071-6293506).

**Pastoral Dreams.** Paintings on a rural theme by Steve Easby. July 1-20. Mon-Fri 10am-5.30pm, Sat 10am-1pm.

#### THE QUEEN'S GALLERY

Buckingham Palace Rd, SW1 (071-9302331).

**Carlton House—Past Glories of George IV's Palace.** Paintings by English & Dutch masters; French furniture, clocks & porcelain. Until 1992. Tues-Sat 10.30am-5pm, Sun 2-5pm. £2, concessions £1.50 & £1. Open May 27.

#### ROYAL ACADEMY

Piccadilly, W1 (071-4397438).

**223rd Summer Exhibition.** The largest open submission show of the year. June 9-Aug 18. £3.60, concessions £2.40.

**The Fauve Landscape: Matisse, Derain, Braque & Their Circle 1904-08.** First exhibition in the new Sackler Galleries consists of 75 works by these avant-garde artists. June 18-Sept 1. £4.50, concessions £3. Daily 10am-6pm.

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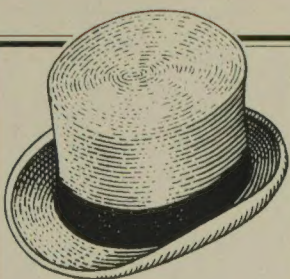
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#### ST JAMES'S ART GROUP

91 Jermyn St, SW1 (071-321 0233).

**Edgar Degas (1834-1917): Paintings, Pastels & Drawings.** Works ranging from \$200,000 to \$4 million. June 12-July 5. Mon-Fri 10am-5pm.

#### SCIENCE MUSEUM

Exhibition Rd, SW7 (071-938 8000).

**Michael Faraday & the Modern World.** The bicentenary of the father of electricity. June 7-Dec.

**Charles Babbage.** The museum has constructed for the first time Babbage's Second Difference Engine, the early-19th-century forerunner of today's computers. July 1-Jan, 1992. Mon-Sat 10am-6pm, Sun 11am-6pm. £3.50, concessions £2 & £1.75.

#### TATE GALLERY

Millbank, SW1 (071-821 1313).

**John Constable, 1776-1837.** This major survey includes some lesser-known landscape paintings & drawings. June 13-Sept 15. £5, concessions £2.50; advance booking with guaranteed times, £6 & £3 (071-793 0900). Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Closed May 27.

#### TRYON GALLERY

23/24 Cork St, W1 (071-734 6961).

**Rare Birds of China.** Portfolios of prints from watercolours by J. Fenwick Lansdowne. June 6-21. Mon-Fri 9.30am-6pm. See feature p64.

#### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (071-938 8349).

**The Art of Selling Songs.** Graphics of the music business from 1690 to 1990. Until June 23.

**Lee Friedlander.** Documentary photographs of people & places. June 5-Aug 25.

**T.T. Tsui Gallery of Chinese Art opens.** June 13.

Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm. Voluntary donation, suggested £2, concessions 50p.

#### WATERHOUSE & DODD

110 New Bond St, W1 (071-491 9293).

**John Rowland Barker, 1911-59.** Retrospective containing more than 40 recently discovered paintings by an artist who produced posters & advertisements for ICI, Shell & British Rail-

ways in the 1950s. June 4-21. Mon-Fri 10am-6pm, Sat 11am-4pm.

#### YOUNG ARTISTS' GALLERY

144 Royal College St, Camden Town, NW1 (071-267 9661).

**Diana Leadbetter.** Landscapes & cookery illustrations. June 20-Aug 9. Mon-Fri 10am-5.30pm.

## SPORT

#### AMERICAN FOOTBALL

**London Monarchs v Barcelona Dragons.** May 27. Wembley Stadium, Middx.

#### CRICKET

**Texaco Trophy: England v West Indies,** one-day internationals. May 23, Edgbaston, Birmingham; May 25, Old Trafford, Manchester; May 27, Lord's, NW8.

**England v West Indies. First Cornhill Test,** June 6-10, Headingley, Leeds, W Yorks; **Second Cornhill Test,** June 20-24, Lord's; **Third Cornhill Test,** July 4-6, 8, 9, Trent Bridge, Nottingham.

#### EQUESTRIANISM

**Royal International Horse Show.** June 13-16. NEC, Birmingham.

**Hermès International Dressage.** July 6-8. Goodwood, W Sussex.

**Sandringham Horse Driving Trials.** July 5-7. Sandringham, Norfolk.

#### FOOTBALL

**FA Cup final.** May 18. Wembley Stadium, Middx.

**England v USSR.** May 21. Wembley.

**England v Argentina.** May 25. Wembley.

#### GOLF

**Volvo PGA Championship.** May 24-27. Wentworth, Surrey.

**Dunhill British Masters'.** May 30-June 2. Woburn, Bucks.

**Bell's Scottish Open.** July 10-13. Gleneagles, Perthshire.

#### HORSE RACING

**Ever Ready Derby.** June 5. Epsom, Surrey.

**Coronation Cup.** June 6. Epsom.

**Gold Seal Oaks.** June 8. Epsom.

**Royal Ascot week.** June 18-21. Ascot, Berks.

#### POLO

**Davidoff Prince of Wales Trophy.** June 8. Royal County of Berkshire Club, Winkfield, Berks.

**Queen's Cup.** June 9. Guards' Polo Club, Smith's Lawn, Windsor, Berks.

**Windsor v Kennelot,** charity match in aid of the American Air Museum Appeal. July 4. Guards' Polo Club.

#### ROWING

**Henley Royal Regatta.** July 3-7. Henley-on-Thames, Oxon.

#### TENNIS

**Stella Artois Championships (men).** June 10-16. Queen's Club, W14.

**Dow Classic (women).** June 10-16. Edgbaston, Birmingham.

**Direct Line Insurance Manchester Open (men).** June 17-22. West Didsbury, Manchester.

**Pilkington Glass Ladies' Championships.** June 17-22. Eastbourne, E Sussex.

**The Championships.** June 24-July 7. All England Club, Wimbledon, SW19.

## OTHER EVENTS

**Beating Retreat.** Stirring spectacle with hundreds of military musicians. Household Division, June 4-6, Tues 6.30pm, Wed, Thur 9.30pm; Royal Marines, June 11-13, 6.30pm. *Horse Guards' Parade, SW1.* Tickets £3-£8 from Premier Box Office, 18 Bridge St, SW1 (071-839 6815).

**Chelsea Flower Show.** The best in plants, flowers, show gardens, greenhouses & gadgets. Public days May 23, 24, Thurs 8am-8pm, Fri 8am-5pm. *Royal Hospital Chelsea, Royal Hospital Rd, SW3.* Thurs £16, after 4pm £7; Fri £13.

**Claremont By The Sea.** Maritime extravaganza with sandcastles & bathing machines in one of England's oldest surviving landscape gardens. Dress up in seaside attire of any period & enjoy picnics, fireworks & the oompah bands. July 10-13, 7pm. *Claremont Landscape Garden, Esher, Surrey.* Tickets Wed, Thurs £8, children £5; Fri, Sat £12.50 & £7.50 from Box Office, Polesden Lacey,

Dorking, Surrey RH5 6BD (0372 459950).

**Fine Art & Antiques Fair.** Britain's largest vetted fair attracts dealers from throughout the world. June 6-16. June 6 7-10pm, June 7-15 11am-8pm, June 16 11am-5pm. *Olympia, W14.* June 7 £8, then £4.

**Grosvenor House Antiques Fair.** The Art & Influence of Japan is the theme of this year's show. June 12-22. June 12 5-8pm, June 13 11am-5pm (charity gala 6-9pm), Mon-Fri 11am-8pm, Sat, Sun 11am-6pm. *Grosvenor House Hotel, Park Lane, W1.* £11 including handbook, June 22 £5.

**London Antiquarian Book Fair.** Exhibition celebrating the 150th anniversary of the London Library. Among the books for sale are a document signed by Henry VIII, *Ladies' Dress Shoes of the 19th Century* & an unpublished manuscript of a continuation of Dickens's *A Christmas Carol*. June 26, 27, Wed 11am-8pm, Thurs 11am-6pm. *Park Lane Hotel, Piccadilly, W1.* £5 including catalogue.

**Royal Tournament.** The annual indoor show by the armed forces, full of pomp, sweat & pageantry. July 10-27, Mon-Sat 2.30pm (except July 10 & 23) & 7.30pm. *Earls Court, SW5 (071-373 8141).* £6.50-£20, concessions half-price Mon & matinées Tues-Sat.

**Trooping the Colour.** The Queen takes the salute at her official birthday parade when the colour of the 2nd Battalion Grenadier Guards will be trooped. June 15, 11am (rehearsals without the royal presence June 1 & 8); fly-past 1pm. *The Mall & Horse Guards' Parade, SW1.*

**Wooden Boat Show.** Everything from coracles to rowing skiffs, plus knot-tying, boat building & sail-making. June 6-9 10am-6pm. *National Maritime Museum, Greenwich, SE10.* £1, concessions free.

#### BOOK LIST

A selection of books for summer reading will be featured in our next issue, to be published in July.





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